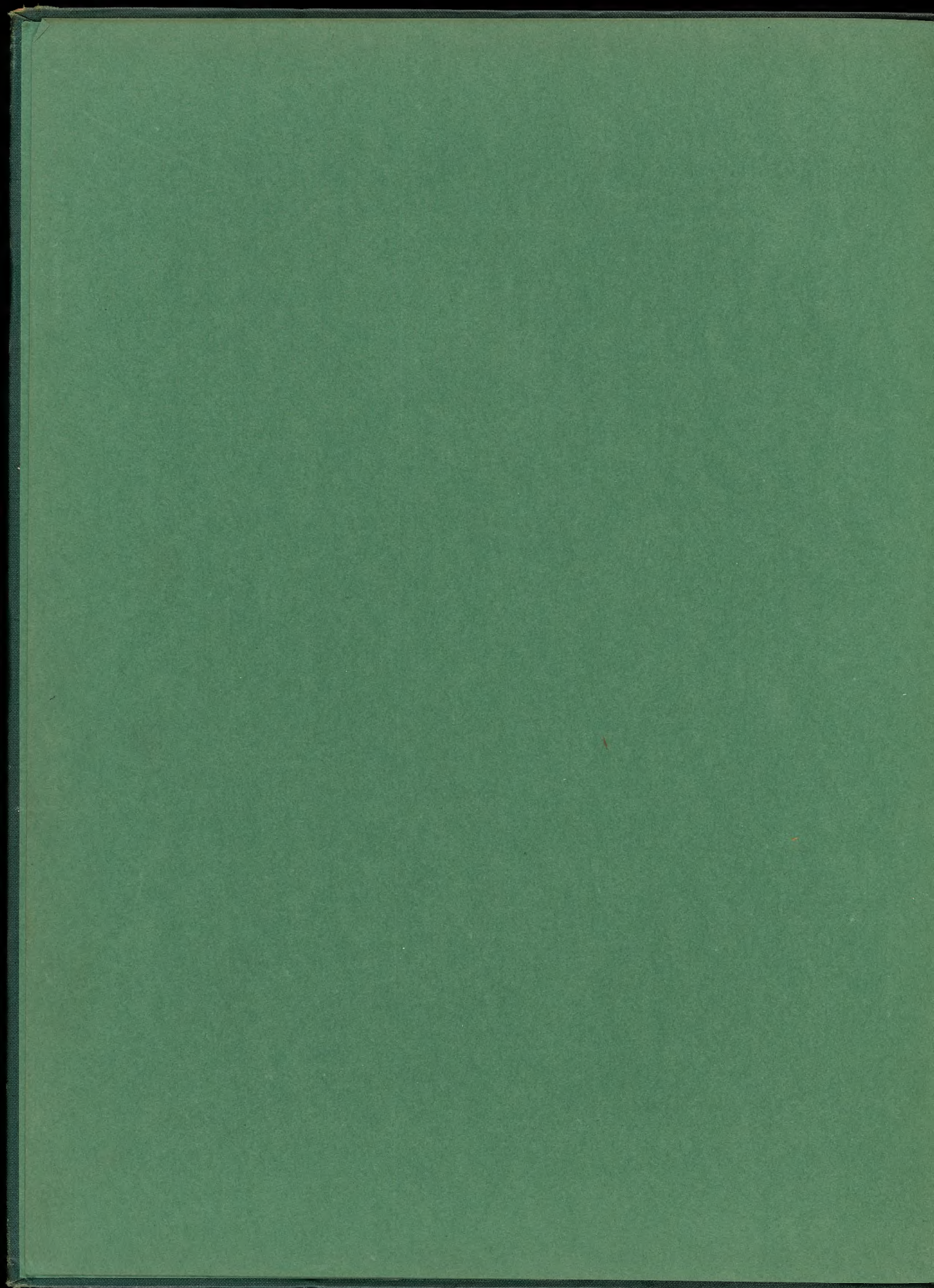




WALTER L. COOKE
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2006. 4200



FLORENCE—CUPOLA OF S. MARIA DEL FIORE

THE ARCHITECTVRE OF THE RENAISSANCE IN TVSCANY

ILLVSTRATING THE MOST IMPORTANT
CHVRCHES, PALACES, VILLAS AND MONVMENTS

BY
CARL VON STEGMANN
AND
HEINRICH VON GEYMVELLER

WITH A PREFACE
BY
GVY LOWELL



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PREFACE

THE splendid work on the Renaissance Architecture of Tuscany, edited by Carl von Stegman and Heinrich von Geymüller, which was published under the auspices of the Società San Giorgio, a society of German artists in Florence, ranks with Letarouilly's great work on the architecture of Rome, as one of the two most useful and valuable treatises on Italian Renaissance architecture that the architect of today can study.

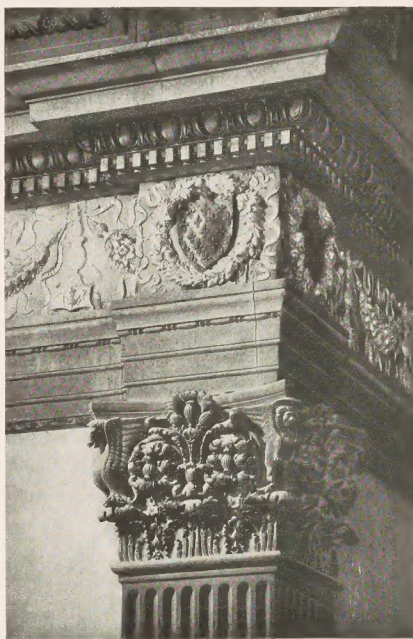
Moreover, when von Stegman and von Geymüller issued the first part of their monumental work some forty years ago, and as each successive part appeared, with its beautiful plates engraved on copper, with its admirably executed photographs of decorative details showing how the executed work appears to the eye, and with its clear and carefully prepared descriptive text, the book proved merit for the student of Italian the charm and architectural but also because of the meticulous forms were measured and then and supplemented by photograph that Letarouilly had been unable famous book.

The careful and complete the San Giorgio Society made rate scaffoldings set up at the which they drew out the mould-of Paris templates painstakingly full-size drawings of them could of being made afterwards from sketches and from photographs into a scale drawing later in the work especially instructive, be-inaccuracies that are at times especially in many of the "envois" books on architecture of today, conscientious architect, is really

The most difficult thing to ture, is to be able to execute ade-style the forms in all their details sketches that an architect evolves problem—to prepare the full-plete knowledge of how the de-when actually executed will appear to the eye, after the workman has interpreted in solid material what was indicated in the drawing, requires much practice. To compose well is part of the art of the architect, but unless the architect also has the rarer knowledge of how to execute well, his work cannot be great. This book is especially valuable in that it shows clearly and above all accurately what the two dimensional line drawings of the architect produces when translated into the three dimensional forms of the executed building.

Carl von Stegman wrote in his preface, published with the first of the eleven parts:

"The many monographs on single buildings of the Italian Renaissance, the great number of young architects who every year journey to Italy, the energetic research work of the scholars, are the most obvious proof of a lively interest which is shown in the buildings of Italy at this time (1885). Unfortunately the result of these studies can not be generally recognized in our architecture today, and the charm which the works of the Italian Renaissance exert, whether they be churches, palaces, or villas, we still miss in our modern buildings."



Capital and Cornice Detail in the Madonna delle Carceri in Prato

to be an especially valuable docu-architecture, not only because of beauty of the subjects illustrated, manner in which all architectural fully represented in line drawings graphs,—a form of presentation to make when he issued his own

manner in which the members of their measurements from elabo-buildings, the accuracy with ings and belt courses from plaster fitted to the mouldings so that be made at the building, instead bent lead forms or from rapid made at random and converted draughting room, makes this cause we can feel sure that the found even in Letarouilly and and the hastily thrown together have been avoided. This, to the of great importance.

attain in the practice of architec-quately and with a distinguished which are suggested by the small in the process of working out his size detail drawings with a com-tails shown by a line drawing

But before the last and eleventh part of the work had been published in 1908 a healthy change in taste beginning in America and gradually spreading back to Europe had taken place: McKim, Mead and White, and later other skilful American architects had translated and adapted the outward forms of the Italian Renaissance to American buildings and had done it so well that here in America at least, American Italian Renaissance is an established style.

Von Geymüller wrote in the introduction to the chapter on Brunelleschi:

"Fillippo di Ser Brunellesco is the only architect of whom it might be said that he invented an architectural style, . . . he used the forms of classic architecture, but their repetition would not in itself be the invention of a style; he used them to bring architecture to life, for though his style may have come as a natural development of the Tuscan-Gothic transitional style, it was none the less in Brunellesco's work that the Renaissance style first appeared."

It seems to us a fair conclusion that Renaissance architecture is not only a distinct and new invention as von Geymüller pointed out in the paragraph just quoted, but that the Renaissance style in architecture may be classified according to the various countries where it developed because the art acquired new and varied expression in the different countries where it took root,—Italy, France, England, Germany, the Low Countries and even in the American Colonies.

We do not entirely agree, therefore, with a recent French writer who says in his *History of Renaissance Architecture in Italy*, that "the Renaissance is the *ensemble* of all the styles that use the same elements, . . . it is for this reason, to be precise, that there *has never been* any Italian architecture."

All this fine art, all this early architecture of the Tuscan masters which we see so admirably portrayed in this book was but a new growth, a new variant of an older style, but like a noble tree it had its roots firmly planted in Italian soil and from this soil drew its strength and its nourishment, which gave it a character and a spirit of its own. Though these same elements of Renaissance architecture were cultivated later in France and in England, the forms as a result of transplanting to an alien soil were so modified that the differences in style are easily distinguishable.

This Italian architecture to which we always return only to discover fresh charms in acquaintances long since grown old, seems to have something more than the three dimensions of most architecture, for besides beauty of form expressed in height and in breadth and in depth, it has a fourth dimension as elusive and as hard to define as the fourth dimension of the mathematicians. Is it beauty of spirit? Is it beauty of thought? Architects, though they may not be able to define this elusive quality, nor reduce it to a formula, will find it reproduced in these plates.

GUY LOWELL.

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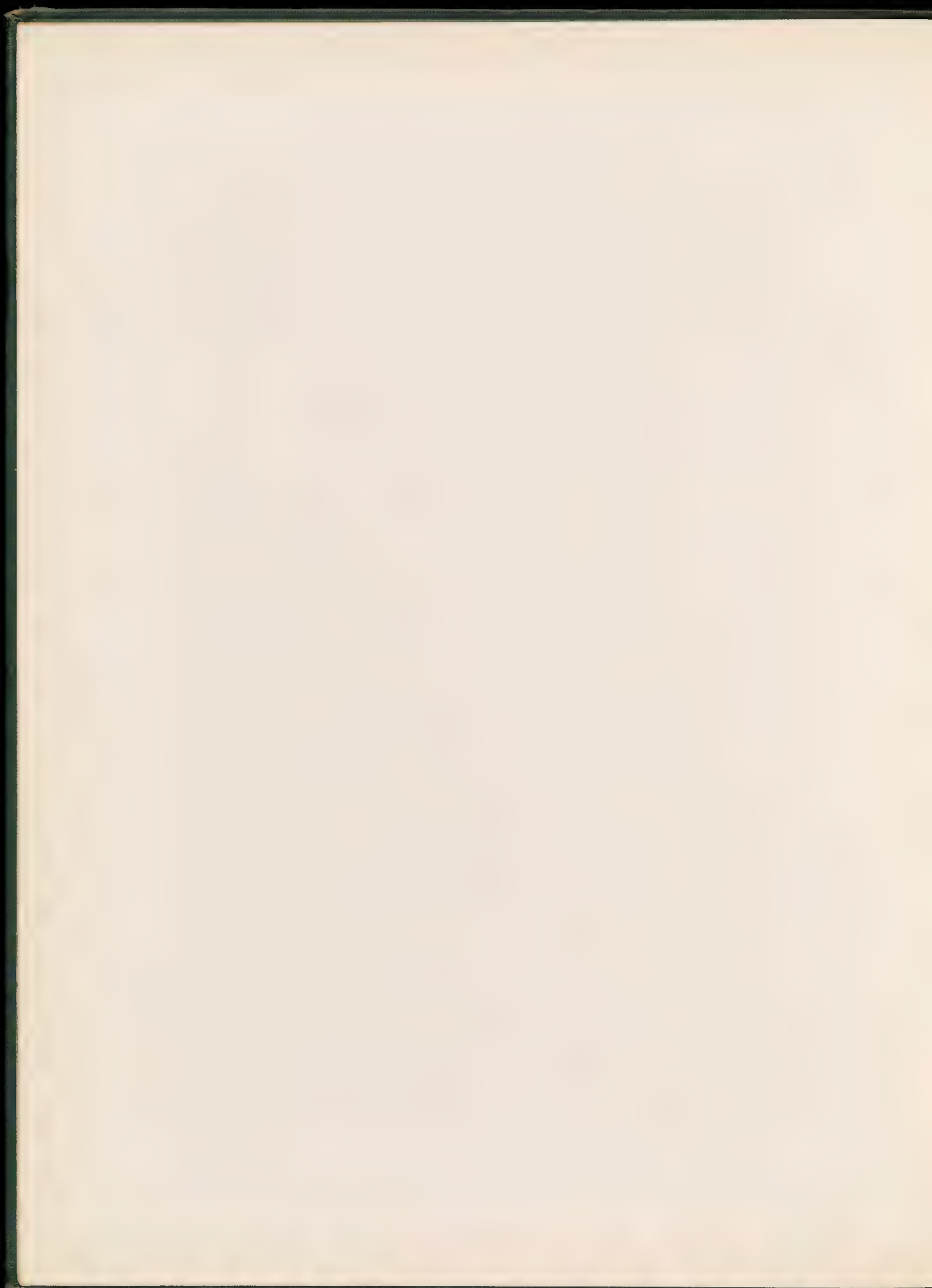
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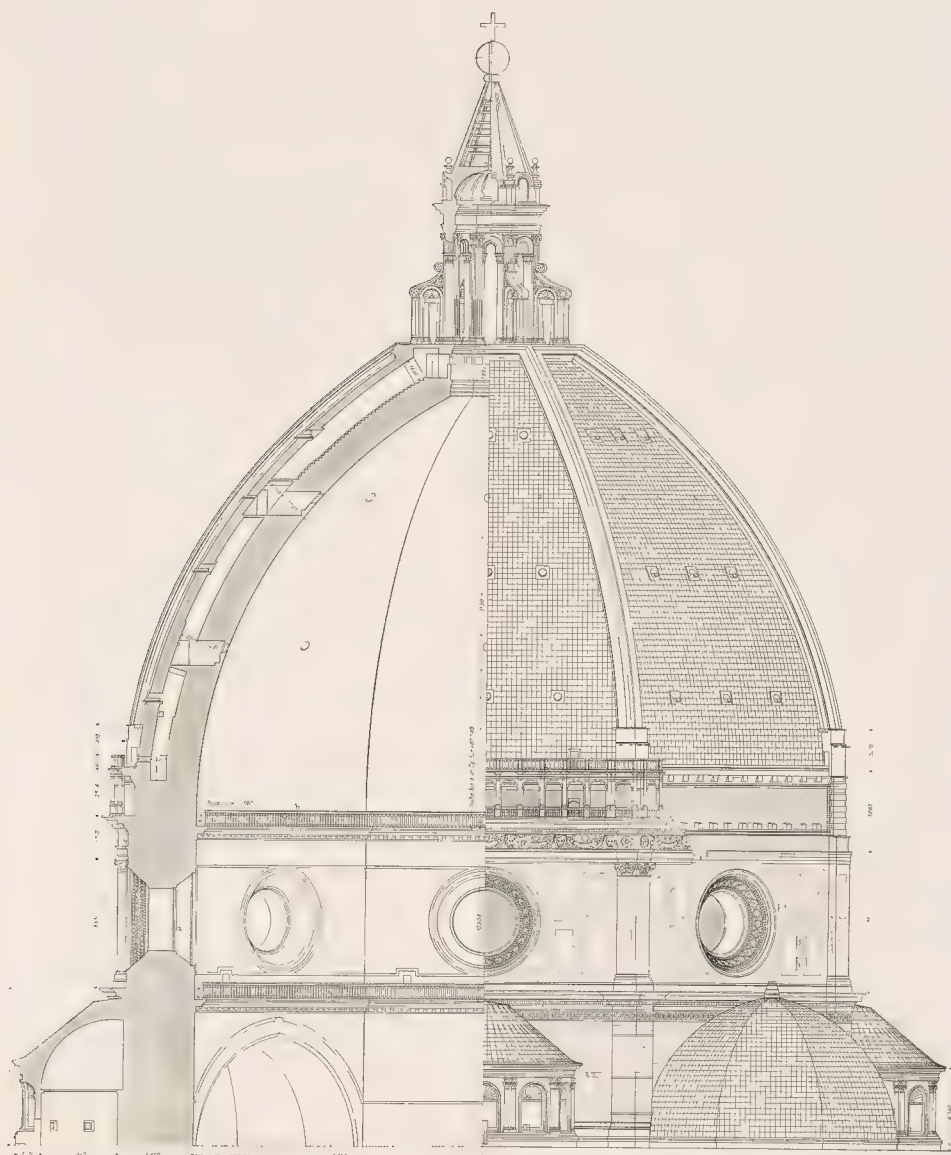
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1377-1446

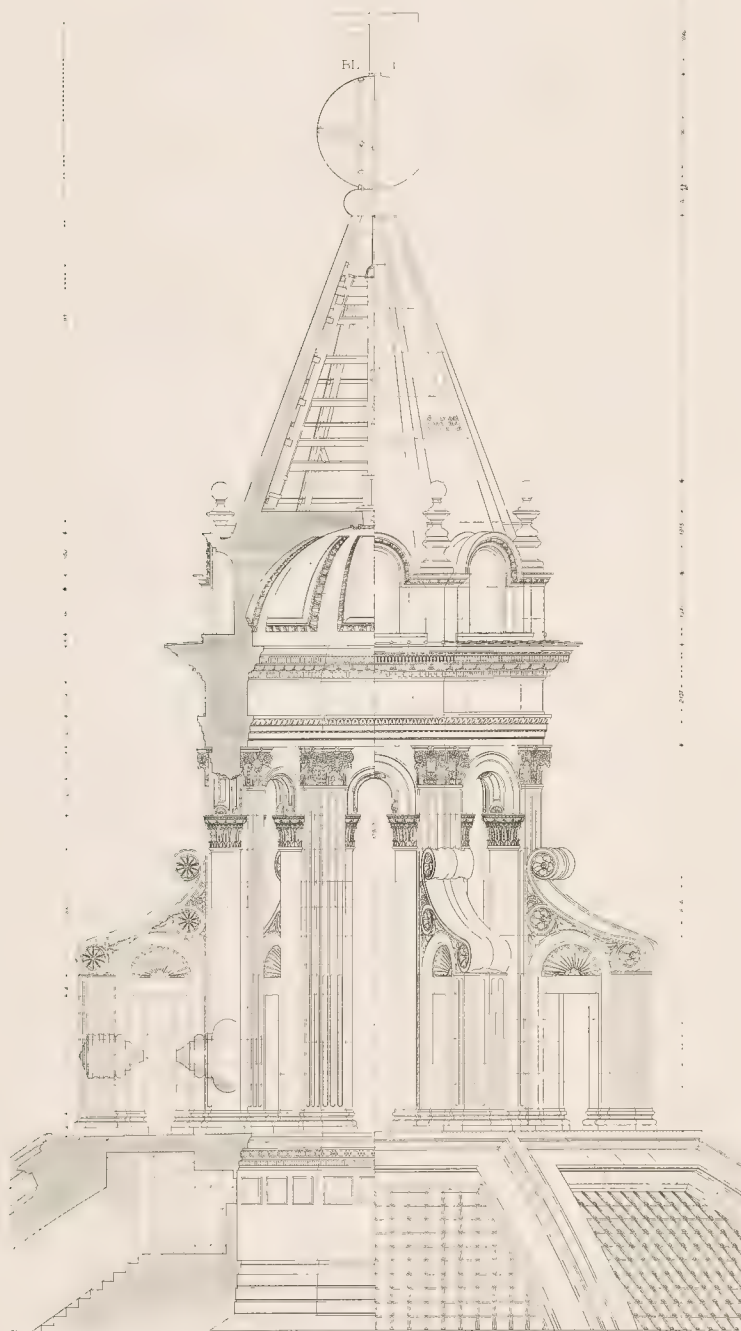


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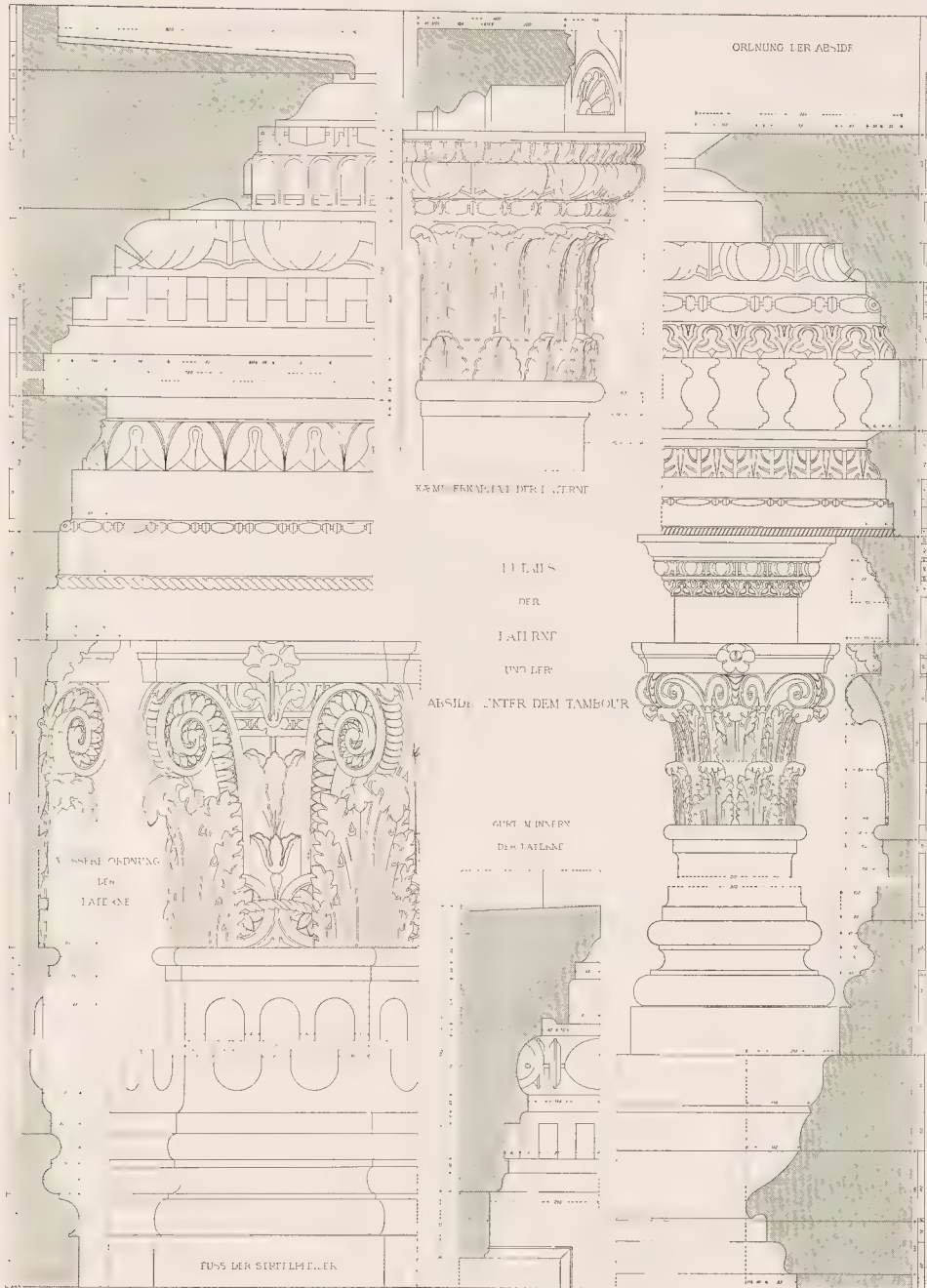
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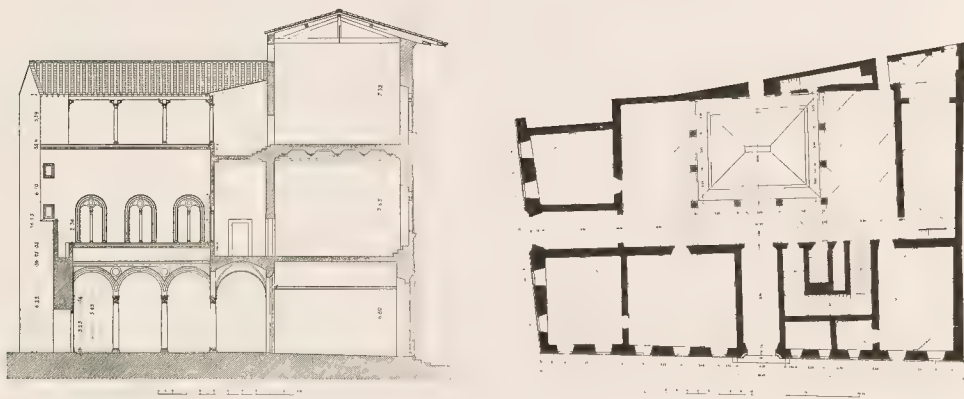
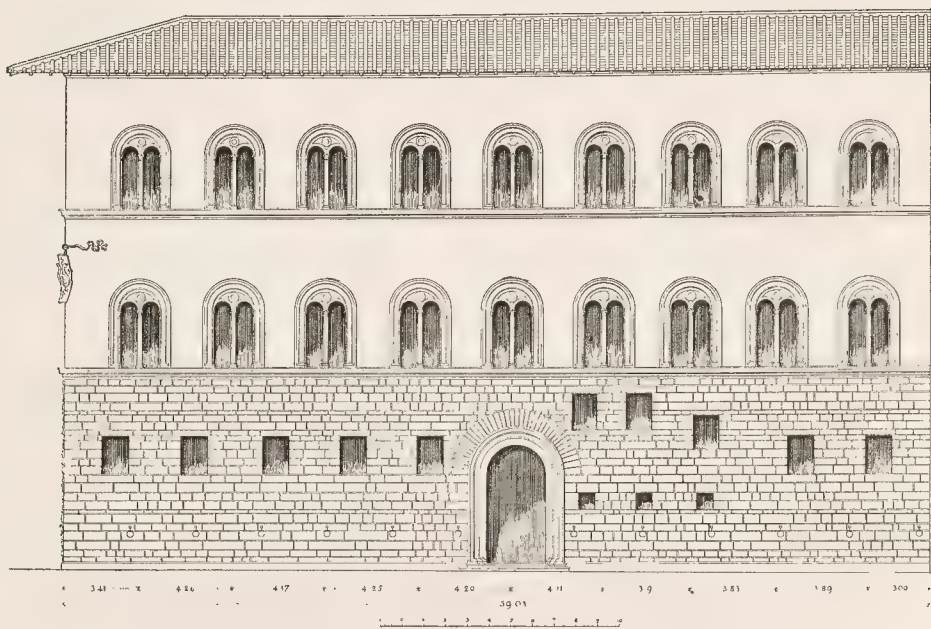
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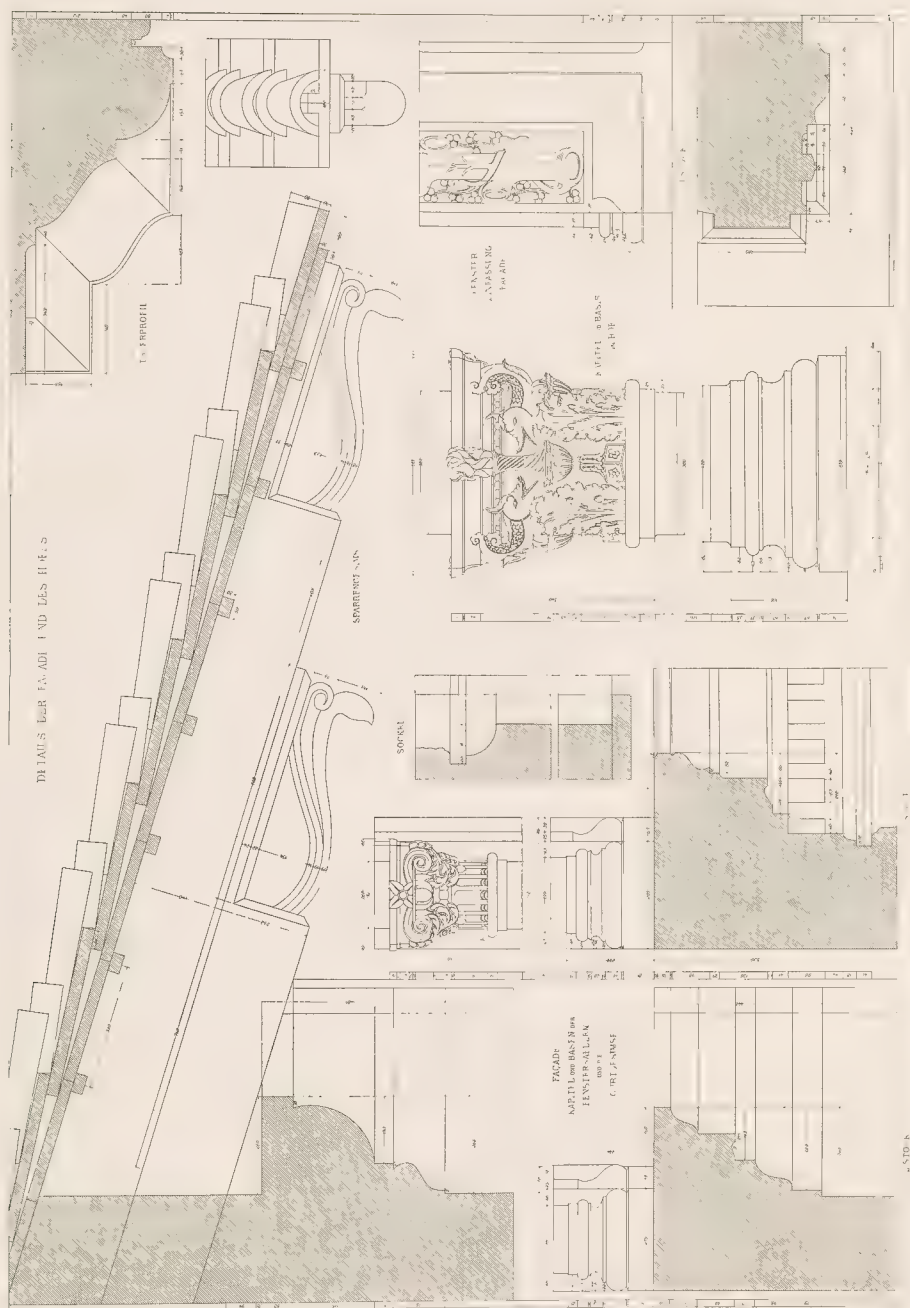
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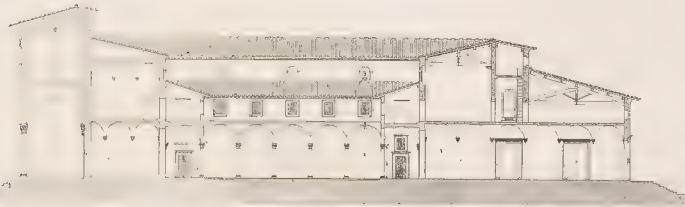
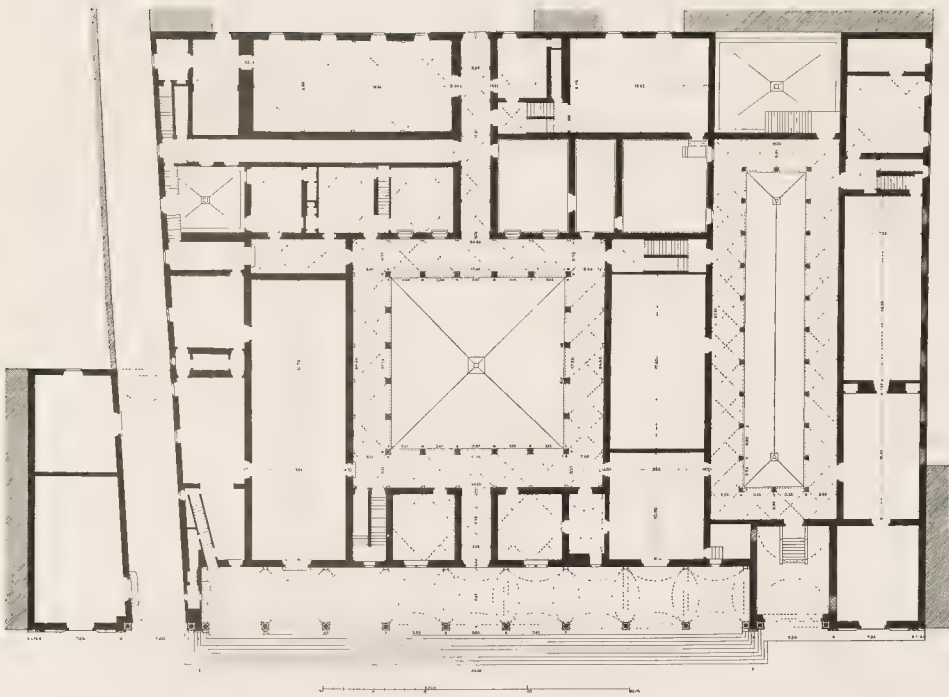


FLORENCE PALAZZO PAZZI, VIA DEL PROCONSOLO

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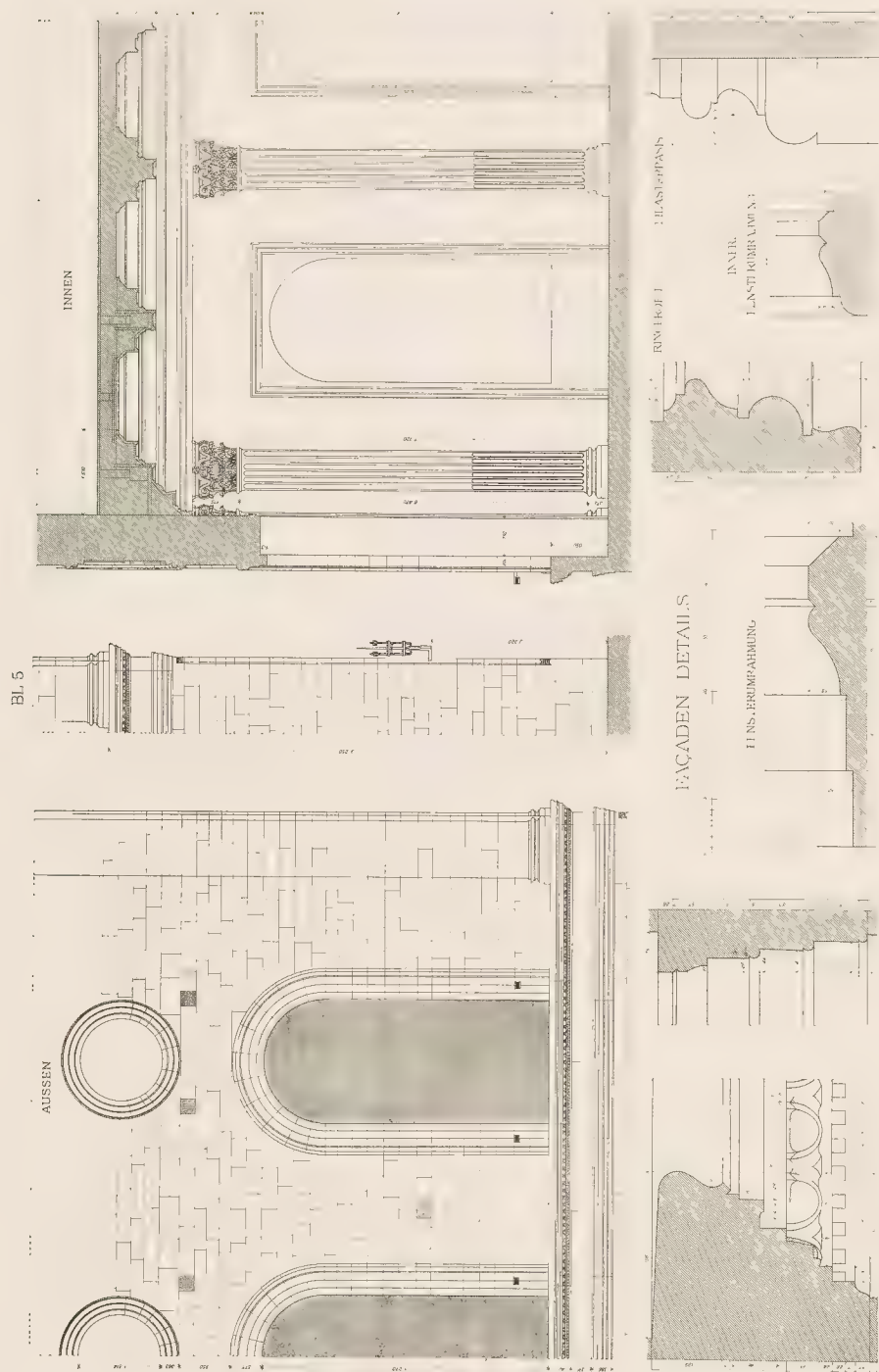


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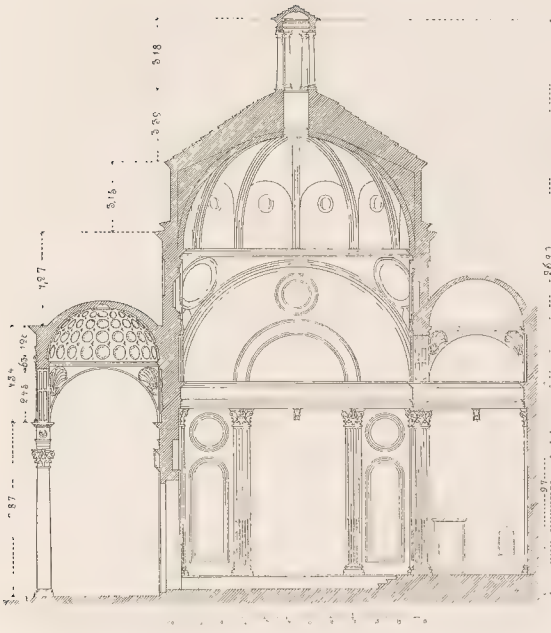
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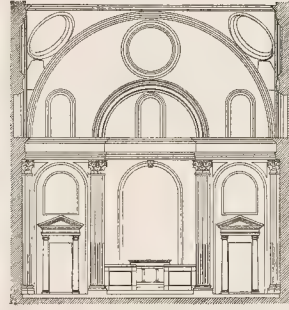


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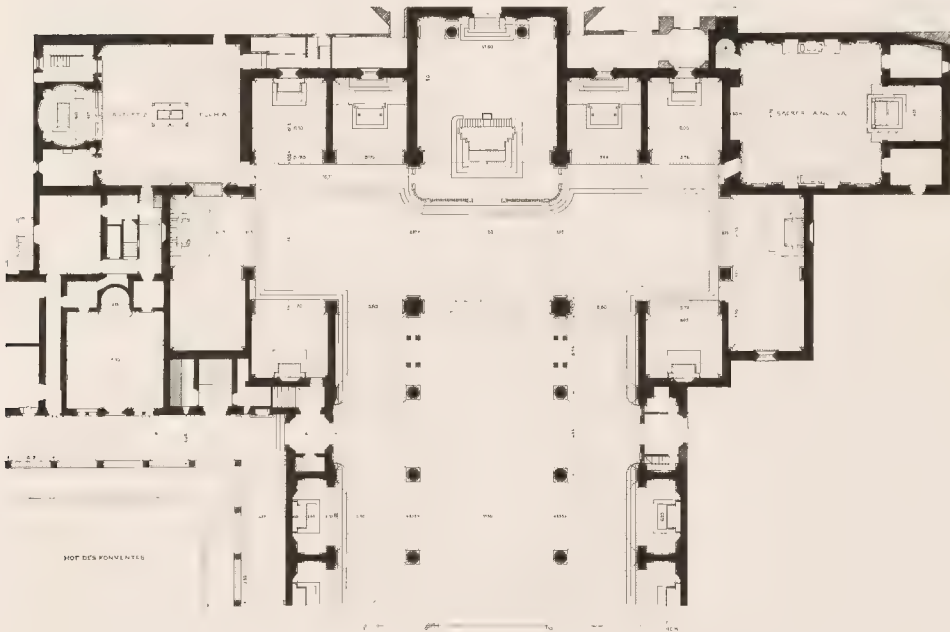
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THE PAZZI CHAPEL—LONGITUDINAL SECTION



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OLD SACRISTY

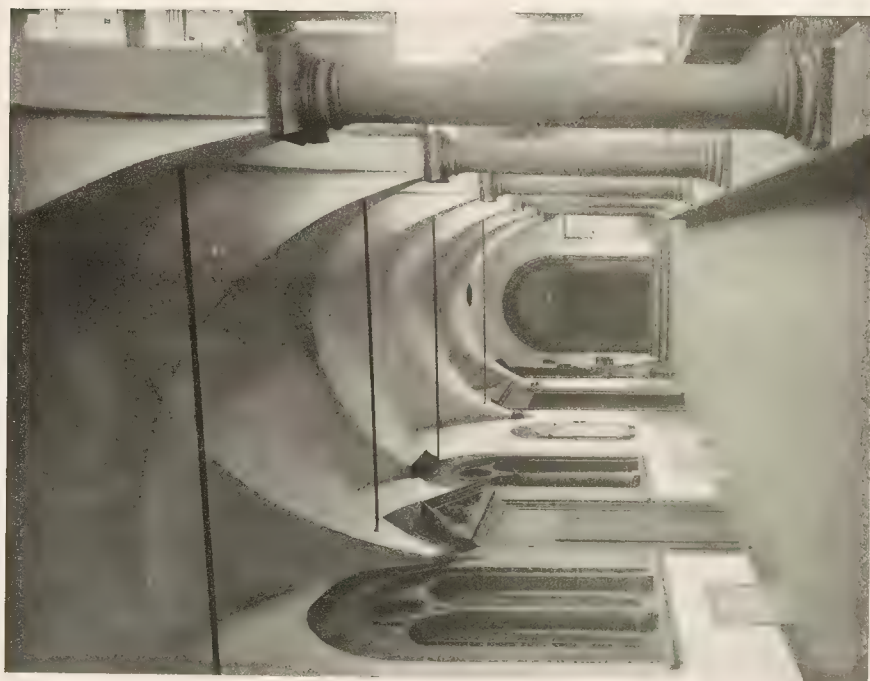


FLORENCE -SAN LORENZO

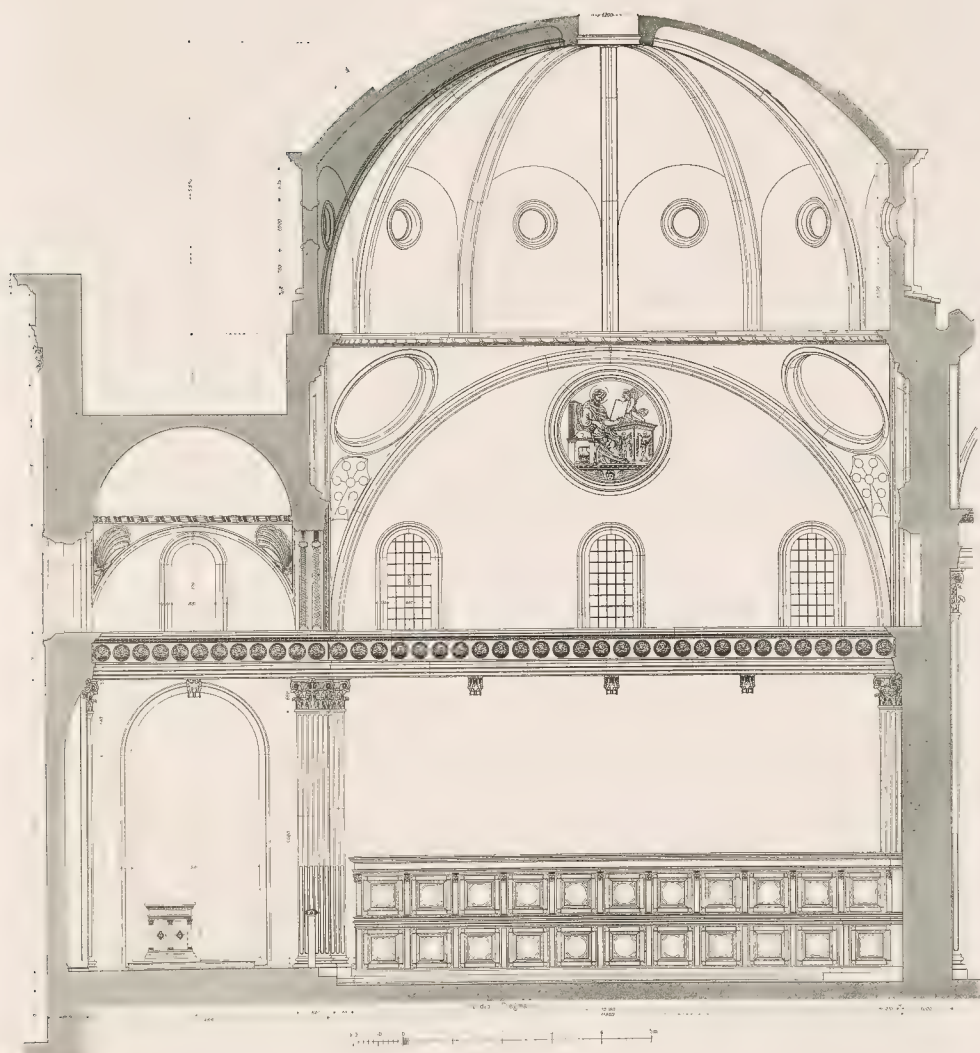
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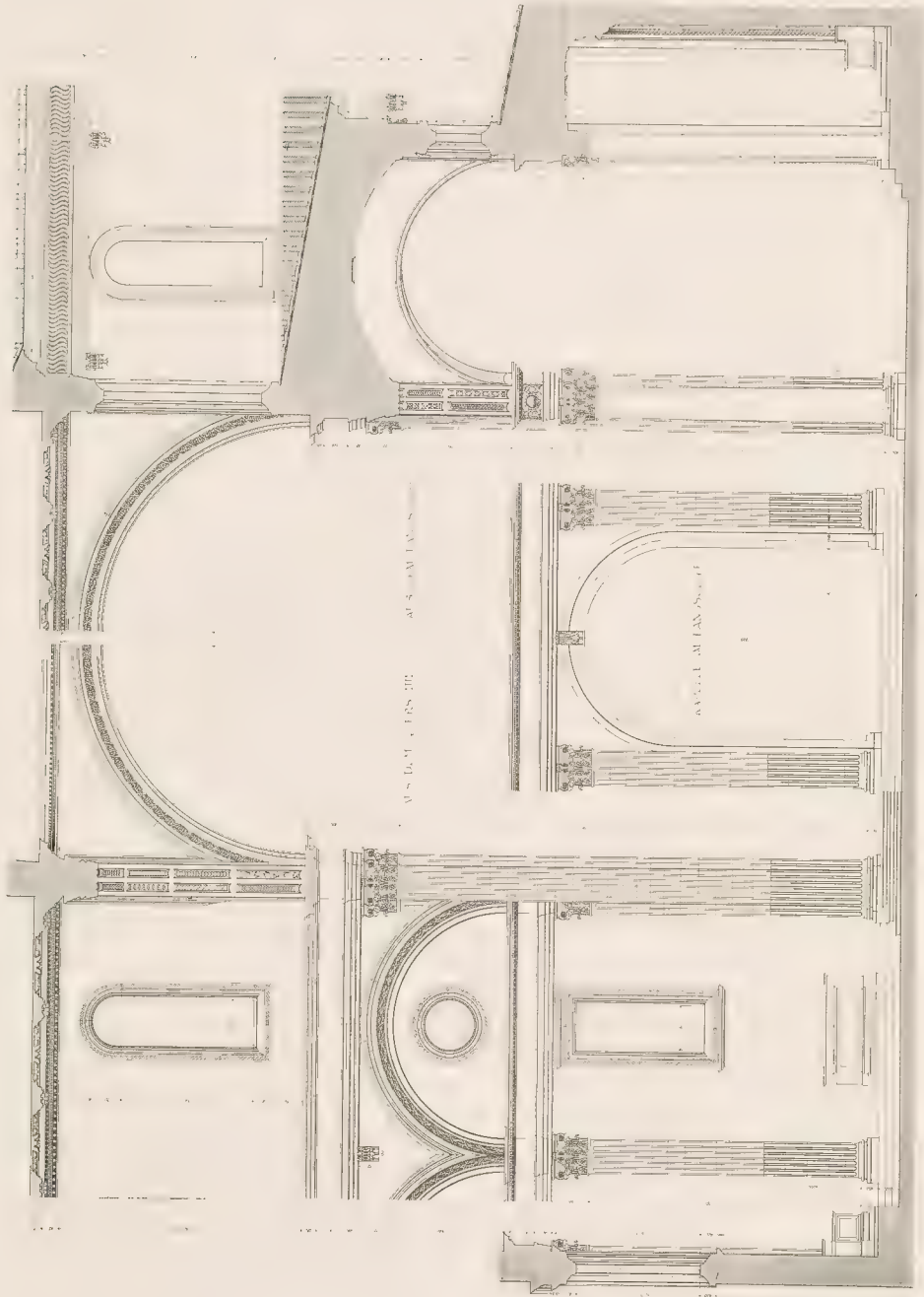
FLORENCE—BASILICA OF SAN LORENZO



FLORENCE—SAN LORENZO



FLORENCE—OLD SACRISTY OF SAN LORENZO



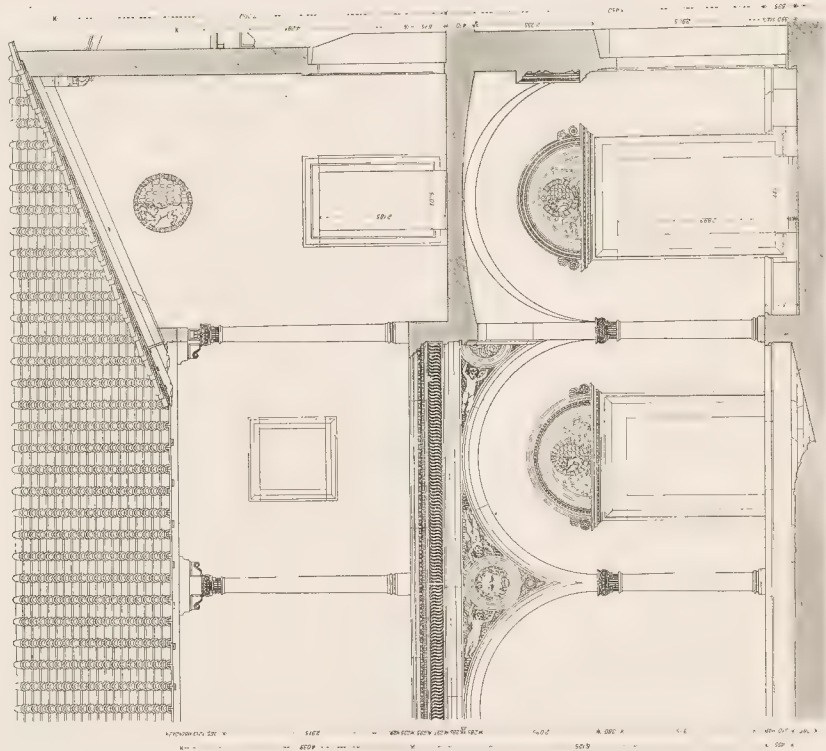
FLORENCE THE BASILICA OF SAN LORENZO

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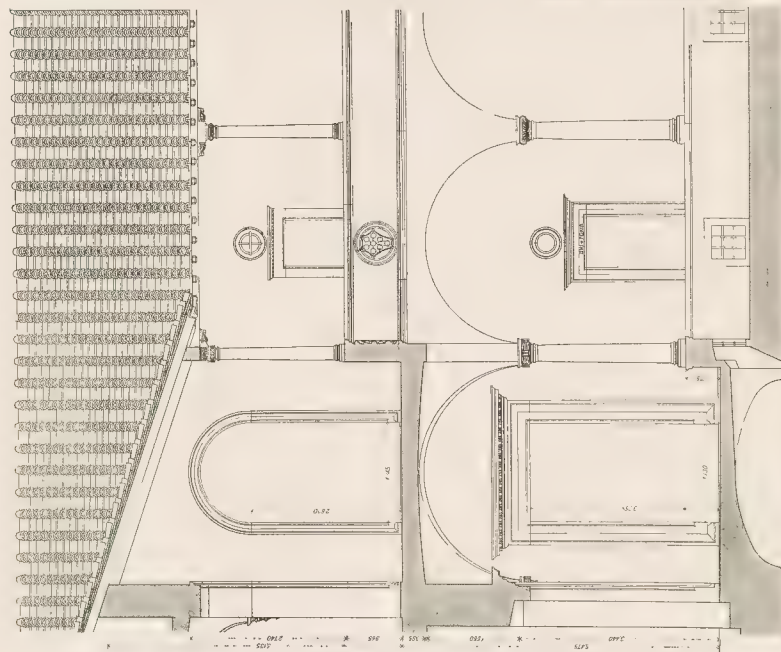
FIORIN E DETAILS OF BASILICA SAN LORENZO

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MONASTERY OF SANTA CROCE

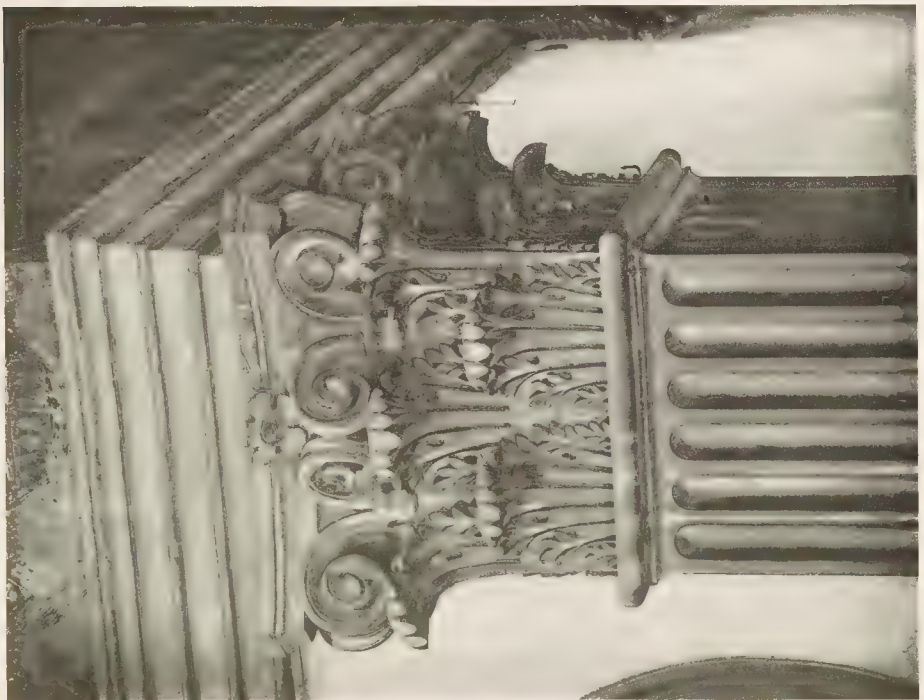
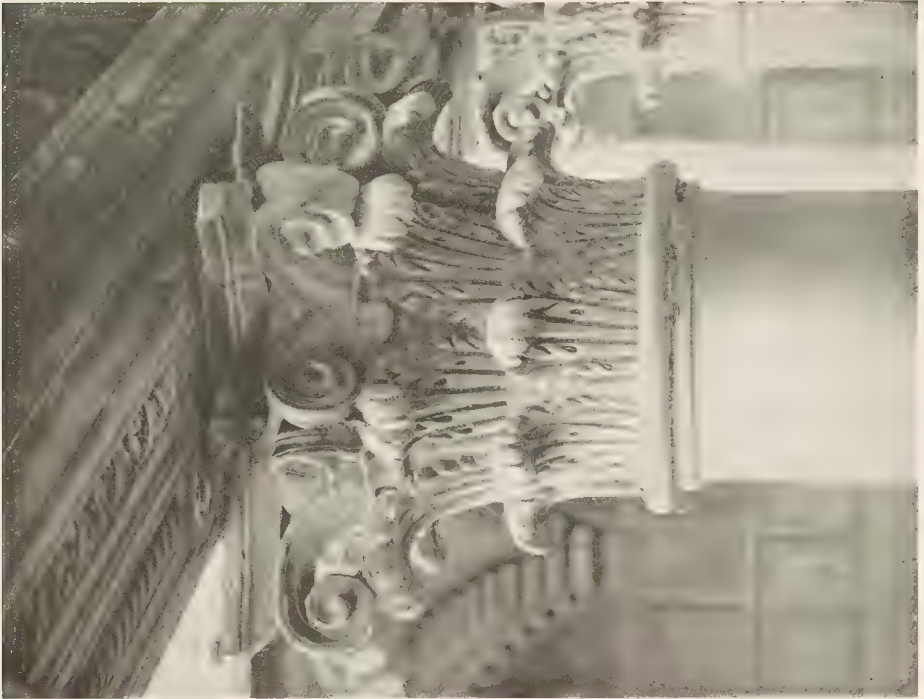
FLORENCE



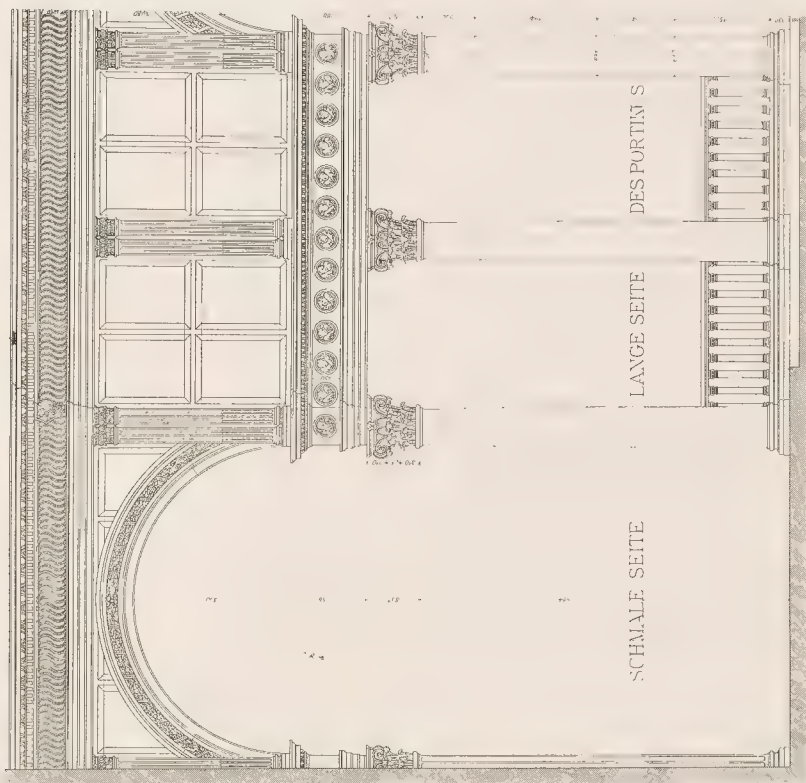
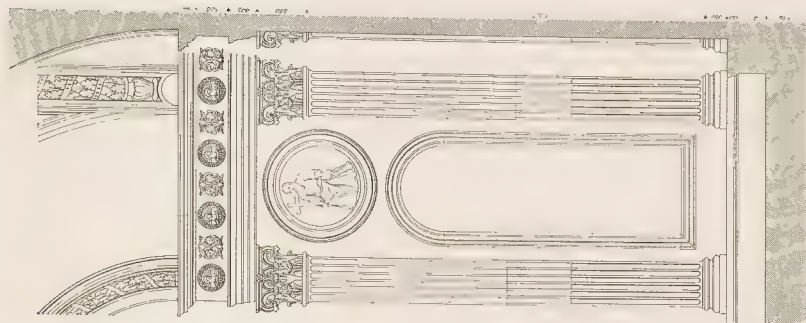
CANONS' HOUSE OF SAN LORENZO



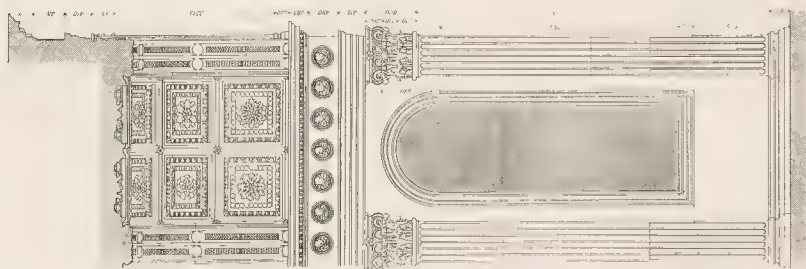
FLORENCE. THE PAZZI CHAPPEL IN THE CONVENT OF SANTA CROCE



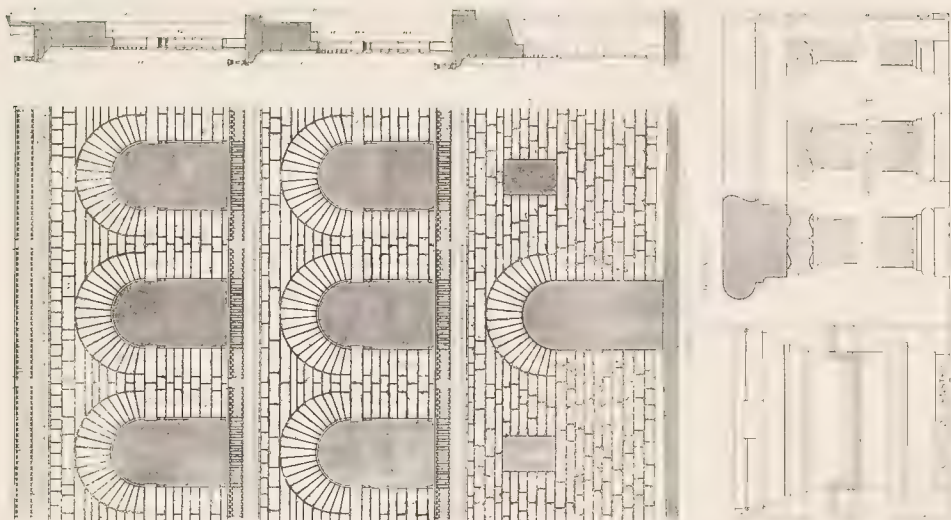
FLORENCE—CAPITALS IN THE PAZZI CHAPEL



FLORENCE THE PAZZI CHAPEL



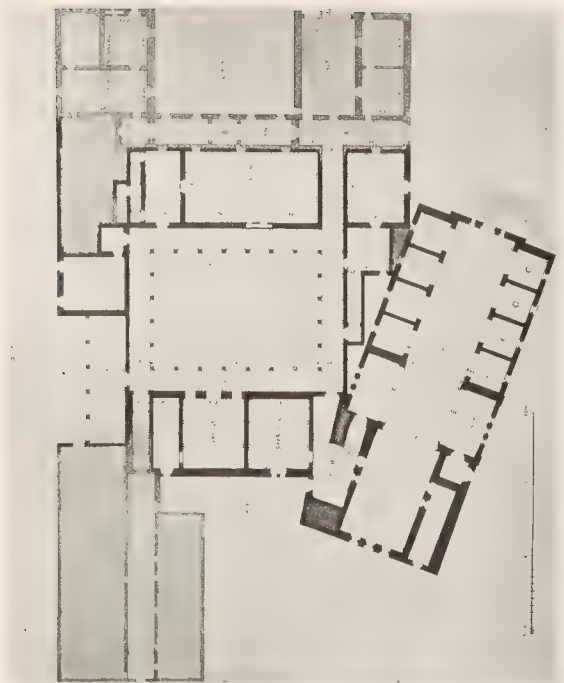
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FLORENCE—THE PALAZZO PITTI



BADIA FIESOLANA—COURTYARD IN
THE CONVENT (1458-1460)



PLAN OF THE BADIA FIESOLANA

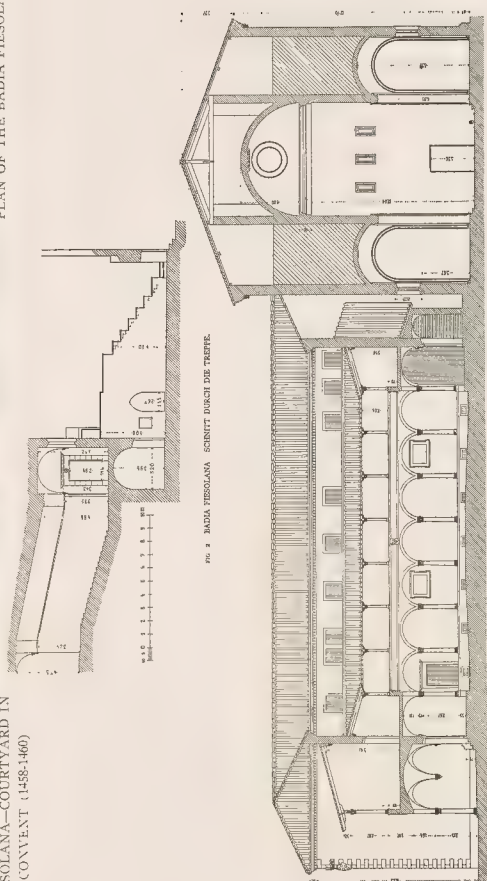


FIG. 2 BADIA FIESOLANA. SCHNITT DURCH DIE KIRCHE NACH WESTEN BERECHT. (1458-1460)
BADIA FIESOLANA BUILT BY BRUOSSO DI BENEDETTO

FILIPPO DI SER BRUNELLESCHI



LADIA FIESOLANA—GARDEN LOGGIA AND DETAILS (BUILT 1460-1461) BY BRUOSSO DI BENFEDDETTO

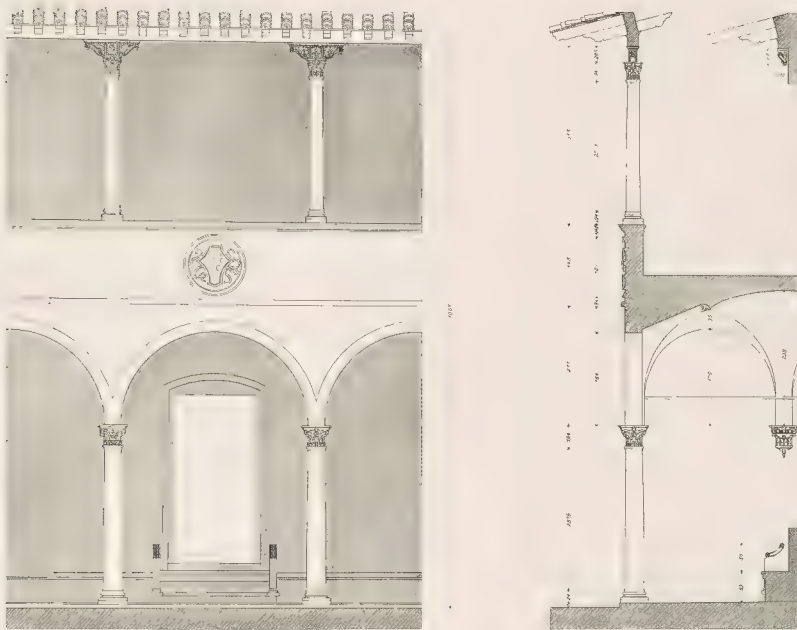


BADIA FIESOLANA, NEAR FLORENCE

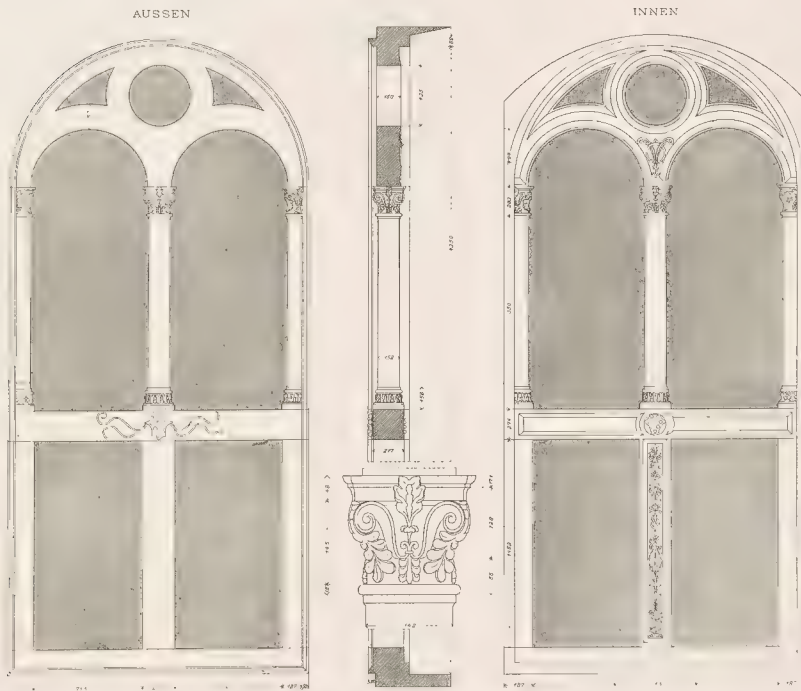


BADIA FIESOLANA NEAR FLORENCE

FILIPPO DI SER BRUNELLESCHI



LOGGIA IM GARTEN

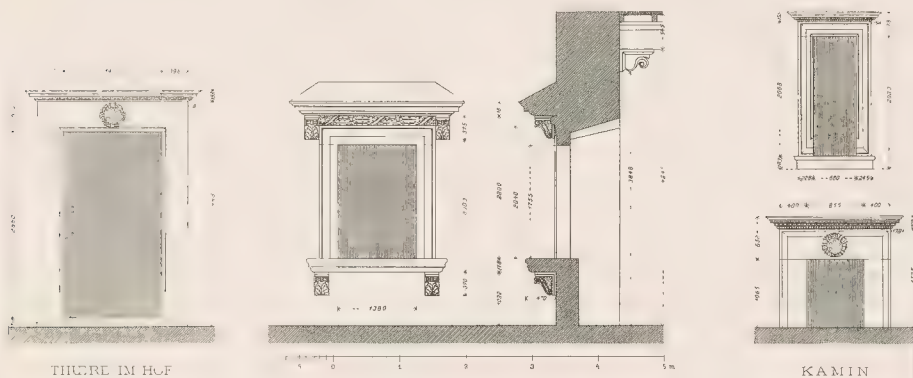
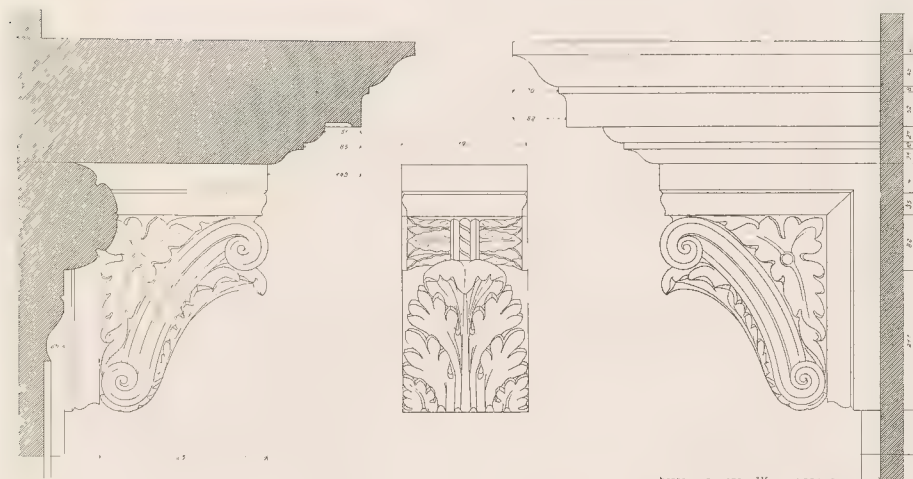


BADIA FIESOLANA—NEAR FLORENCE



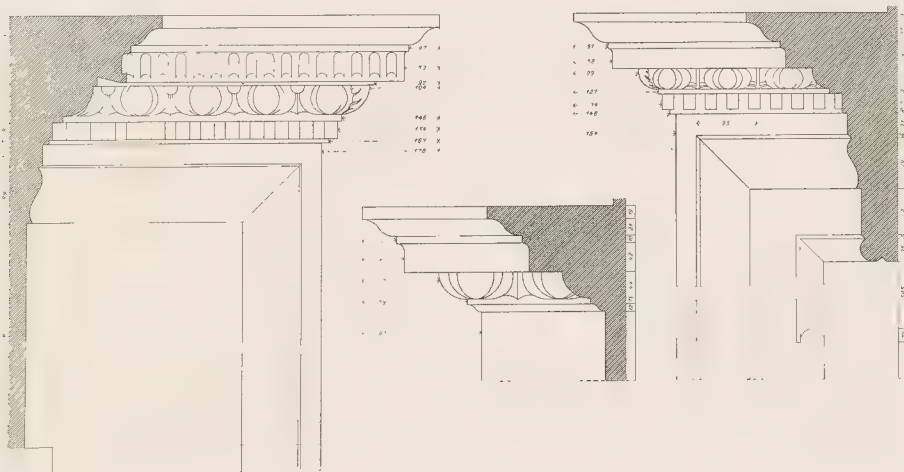
LADY A. F. TOLAN, NEAR FLORENCE. REFECTORY

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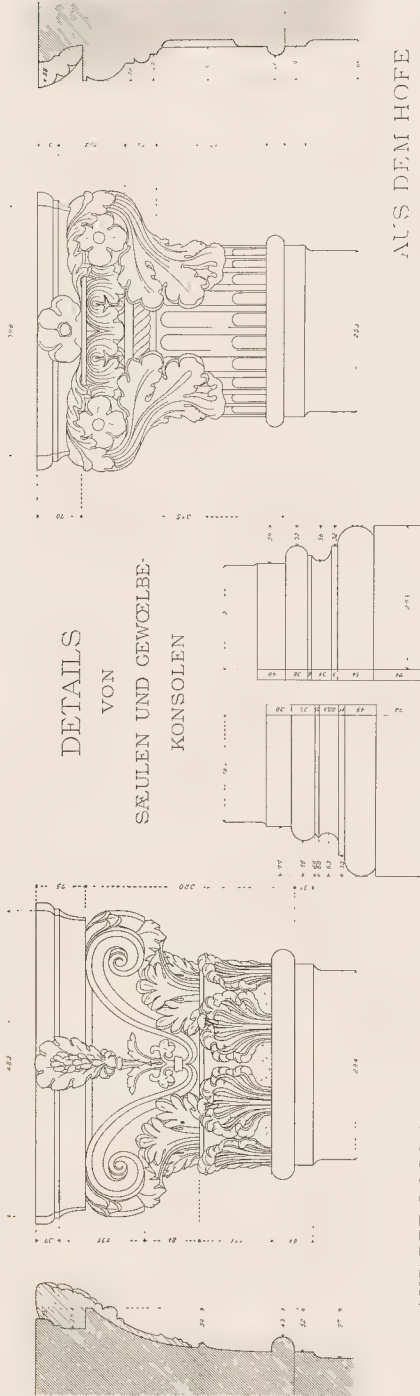


THURE IN HOF

KAMIN



WINDOW, DOOR AND FIREPLACE DETAILS IN THE BADIA FIESOLANA



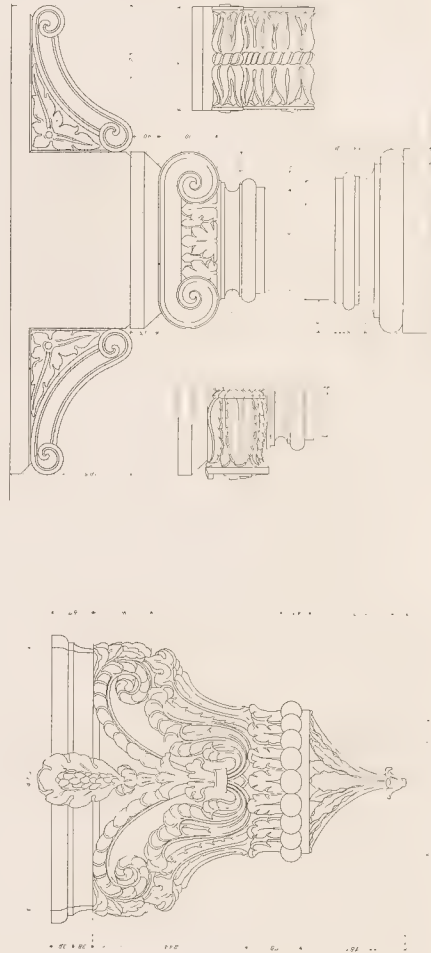
DETAILS
VON
SÄULEN UND GEWÖLBE-
KONSOLEN

AUS DEM HOFE

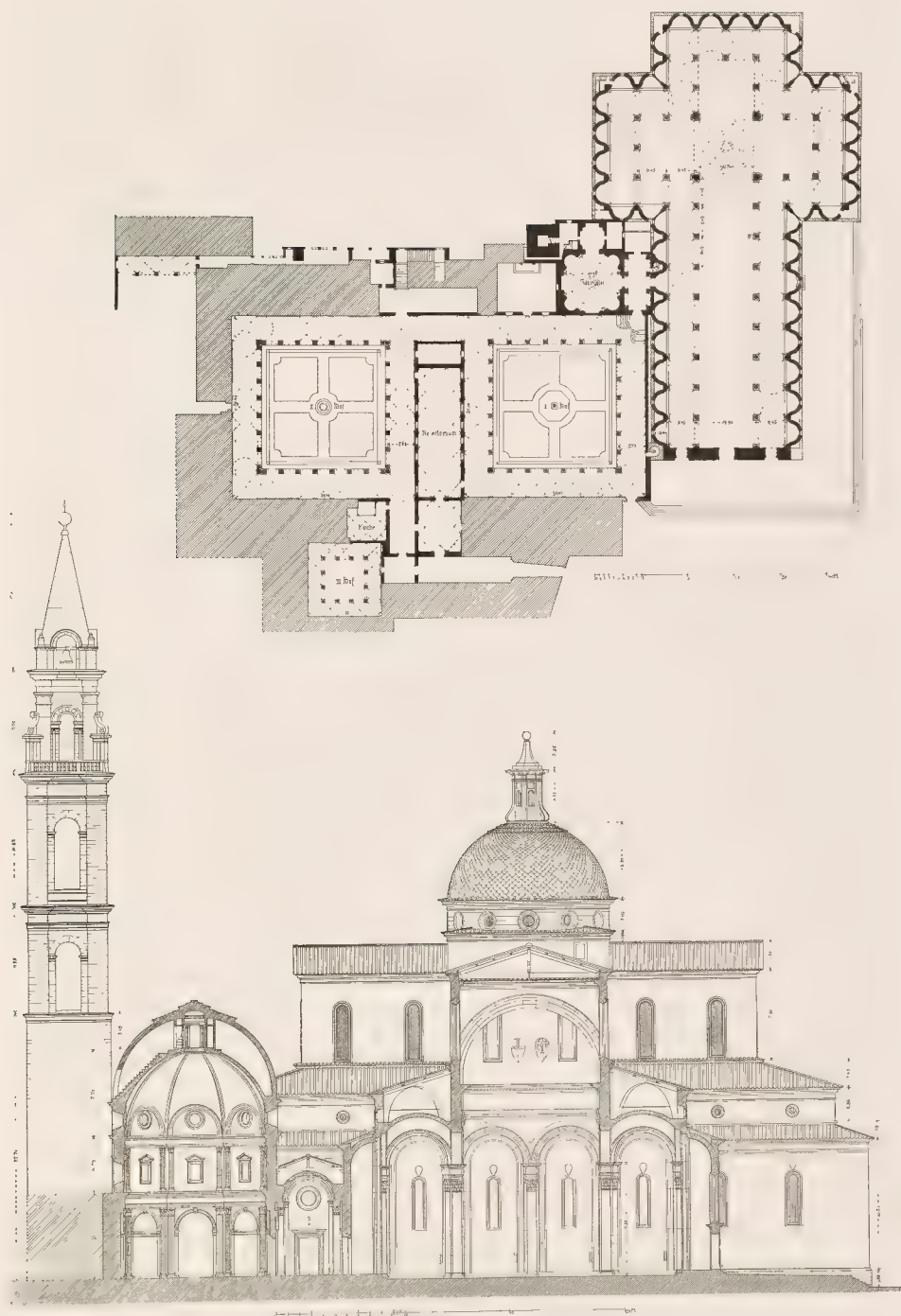
SÄULE IM HOFE I STOCK

AUS DER LOGGIA

AUS DEM VORRAUME D SAKRISTEI



BADIA FIESOLANA DETAILS

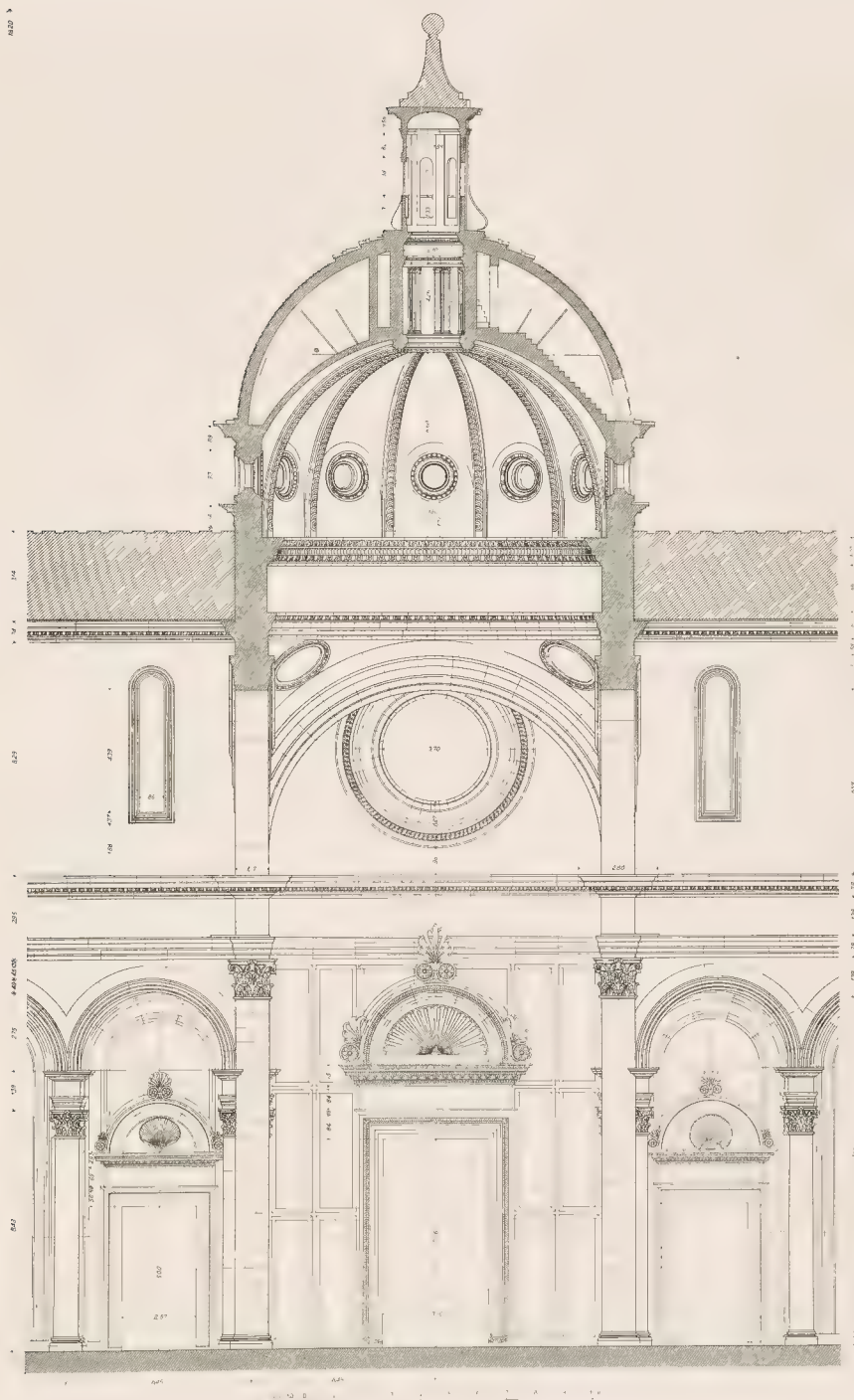


FLORENCE—FAÇADE AND PLAN OF SANTO SPIRITO



FLORENCE - CHURCH OF SANTO SPIRITO

FILIPPO DI SER BRUNELLESCHI

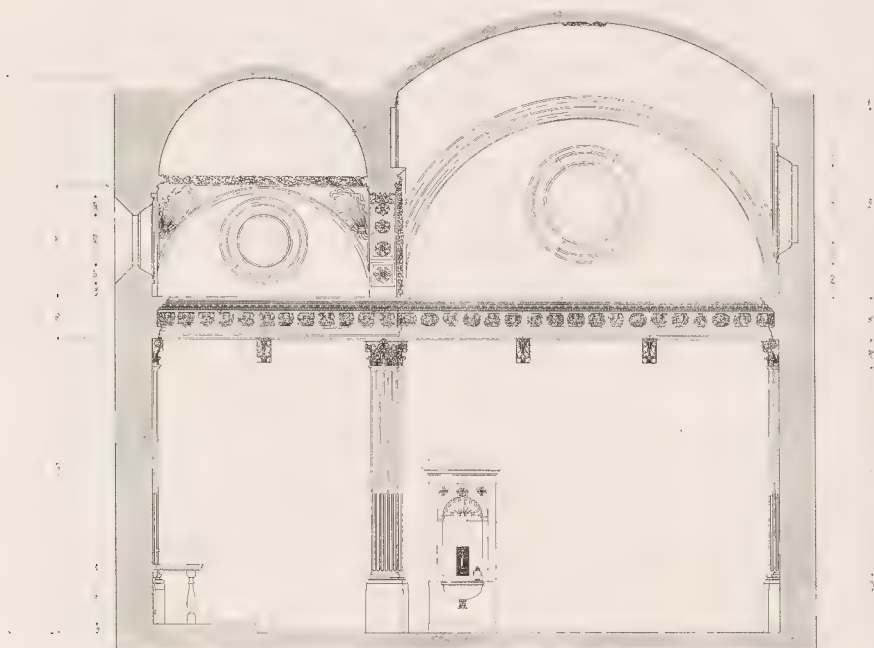


FLORENCE—FAÇADE AND CUPOLA OF THE CHURCH OF SANTO SPIRITO

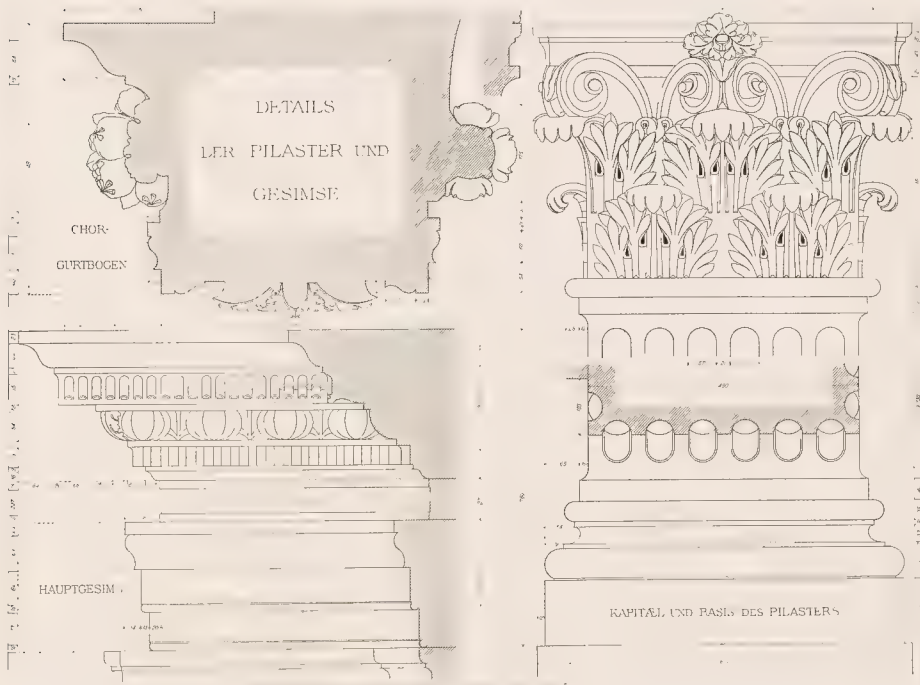
FILIPPO DI SIR BRUNELLESCHI

FLORENCE—THE CHURCH OF SANTO SPIRITO

SCHOOL OF BRUNELLESCHI



LÄNGENSCHNITT



FLORENCE SACRISTY SANTA FELICITÀ

SCHOOL OF BRUNELLESCHI



FLORENCE--LOGGIA OF SAN PAOLO

PART II

Pages 33 - 60

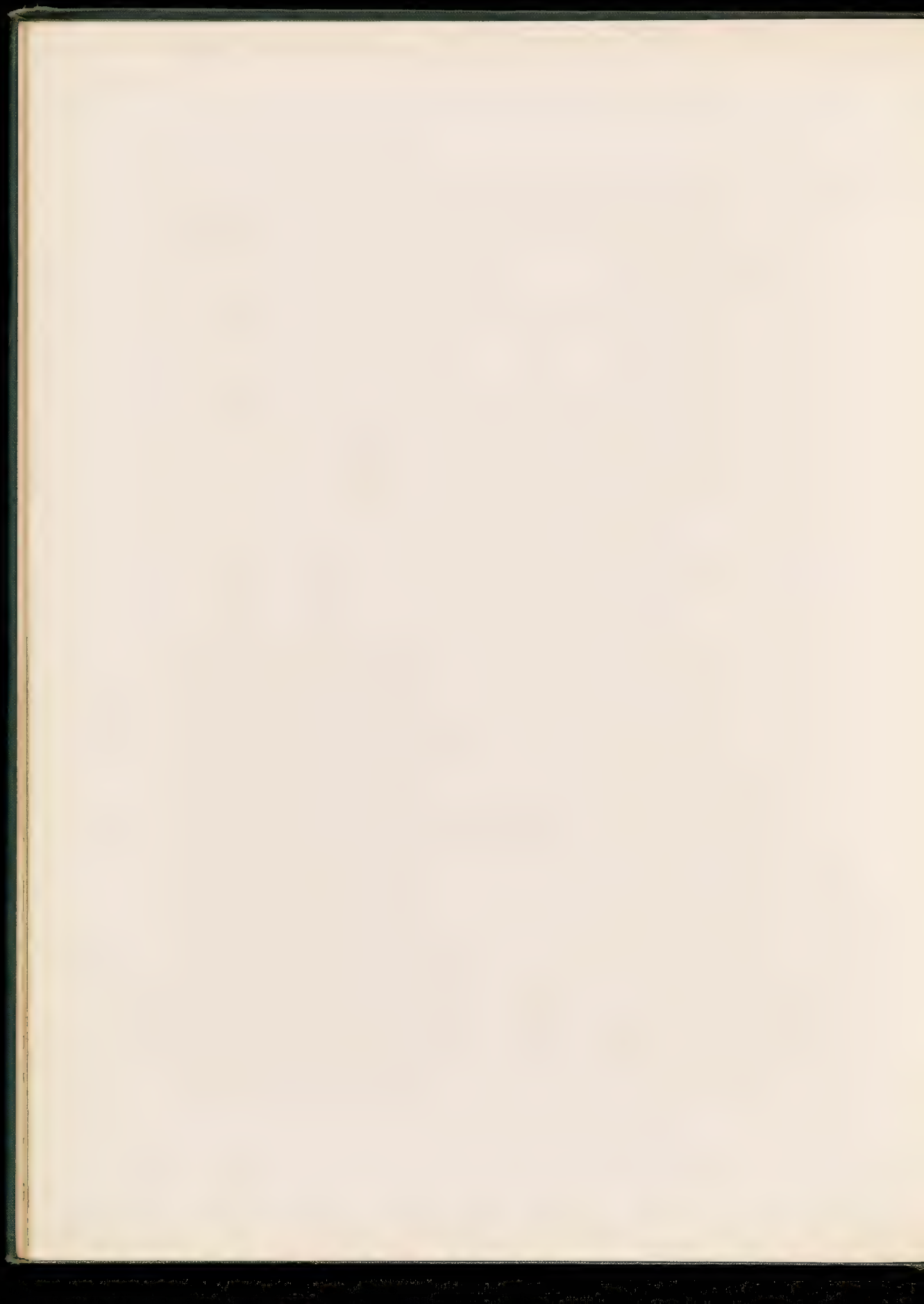
The Work of

MICHELOZZO DI BARTOLOMMEO, 1396-1472

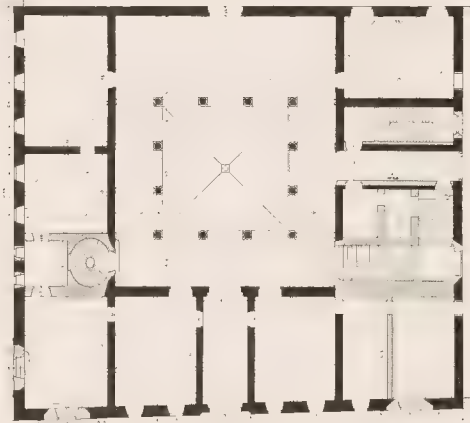
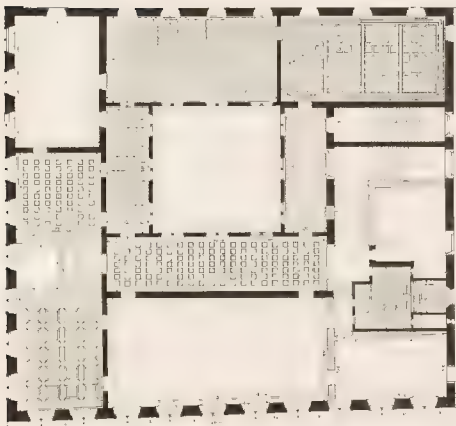
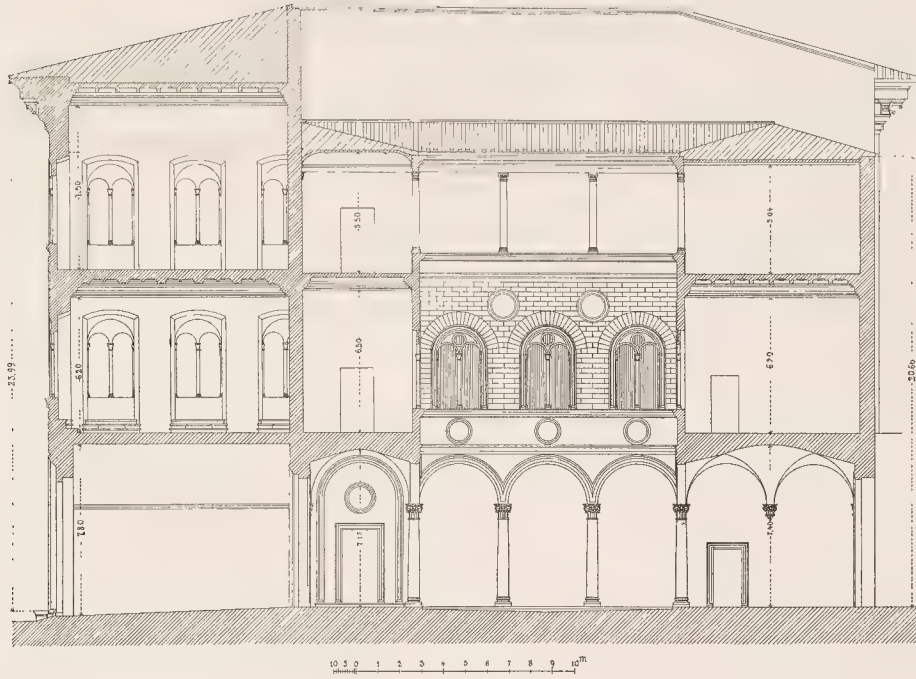
DONATO DI NICOLO DI BETTO BARDI (called Donatello), 1382-1466

JACOPO DELLA QUERZIA (called Giacomo della Fonte di Siena), 1374-1438

ANDREA DI LAZZARO CAVALCANTI (called Il Buggiano), 1412-1462



MICHELOZZO DI BARTOLOMMEO



FLORENCE—PALAZZO MEDICI-RICCARDI

MICHELOZZO DI BARTOLOMMEO

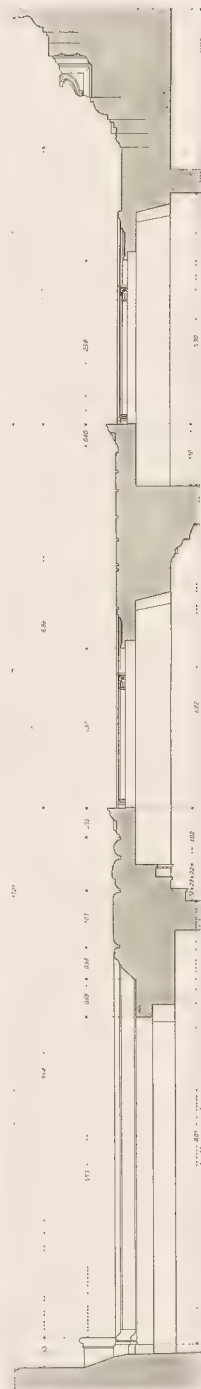


FLORENCE—PALAZZO MEDICI-RICCARDI, NOW THE PREFECTURE



FLORENCE COURT IN THE PALAZZO MEDICI-RICCARDI

MICHELOZZO DI BARTOLOMMEO



FLORENCE—PALAZZO MEDICI-RICCARDI

MICHELOZZO DI BARTOLOMMEO



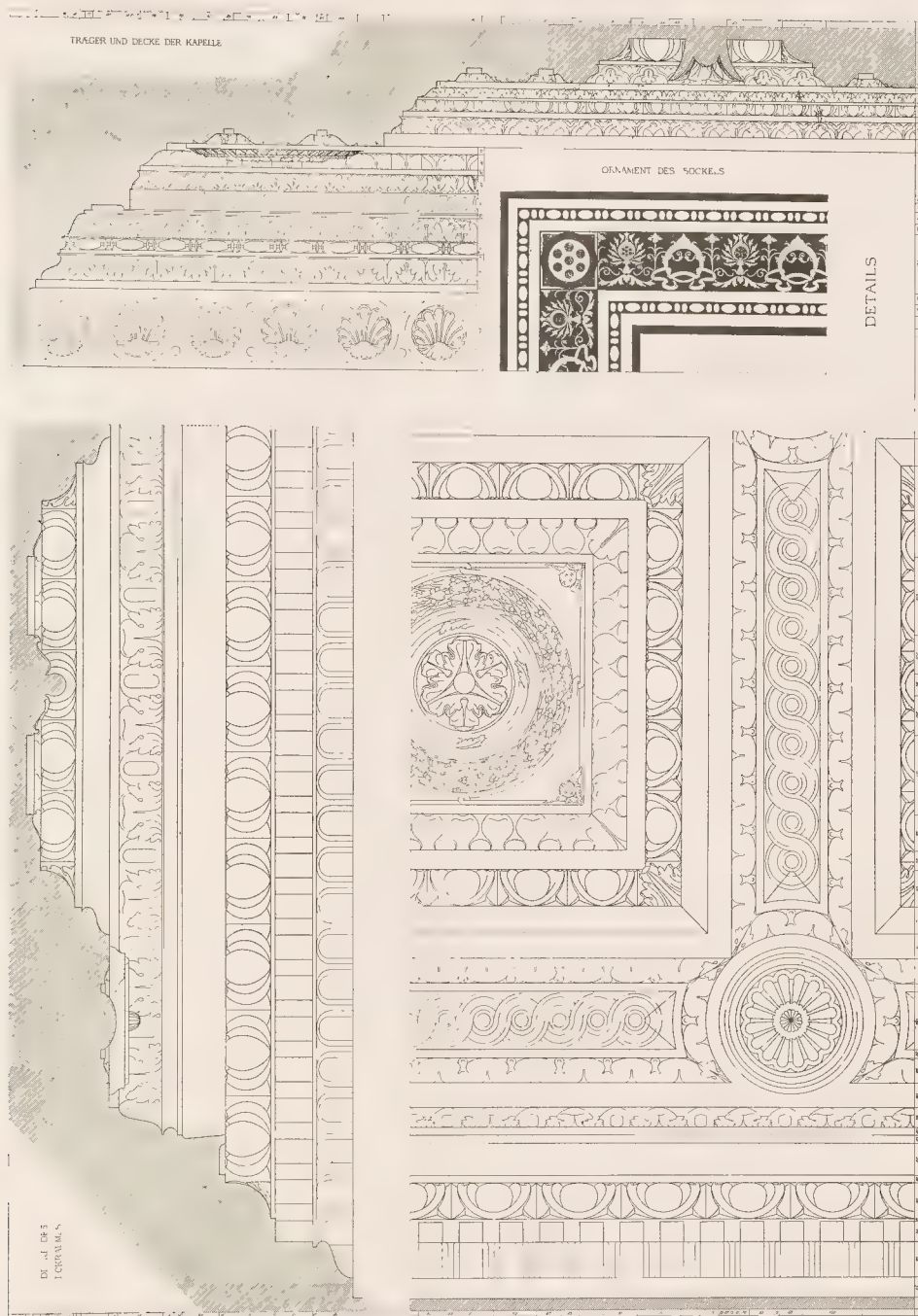
FLORENCE—THE PALAZZO MEDICI RICCARDI

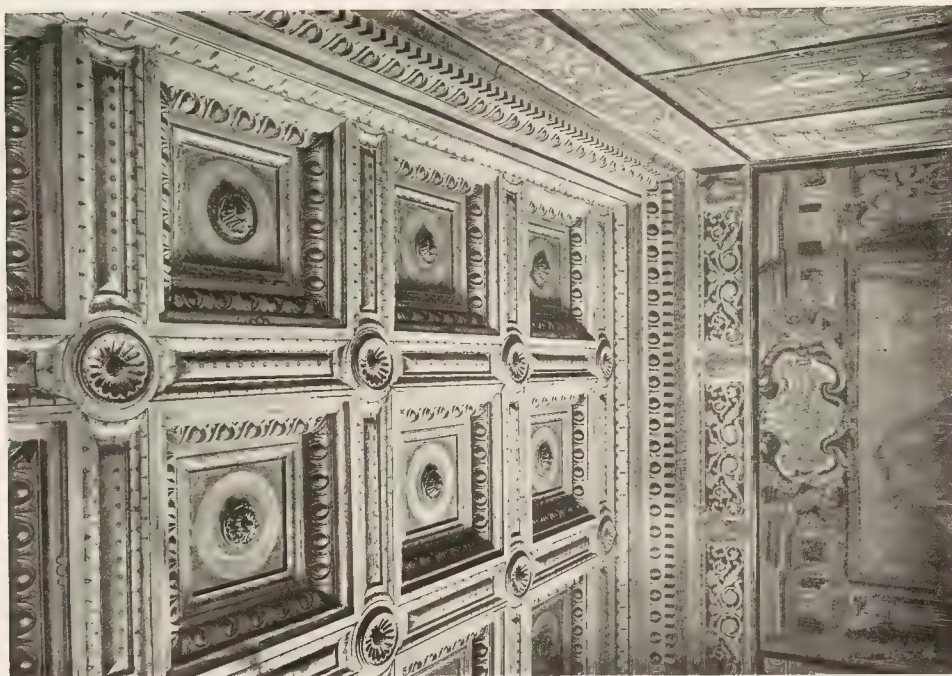
MICHELOZZO DI BARTOLOMMEO



FLORENCE - PALAZZO MEDICI RICCARDI

MICHELOZZO DI BARTOLOMMEO





FIRST FLOOR CEILING

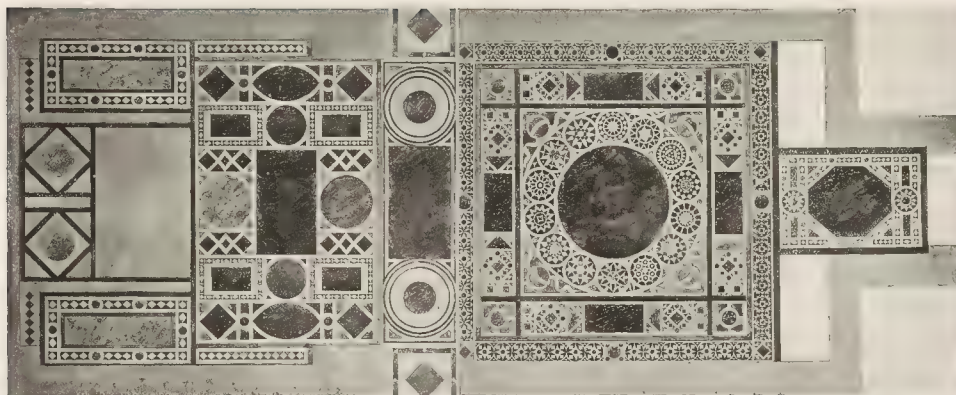
FLORENCE—PALAZZO MEDICI RICCARDI



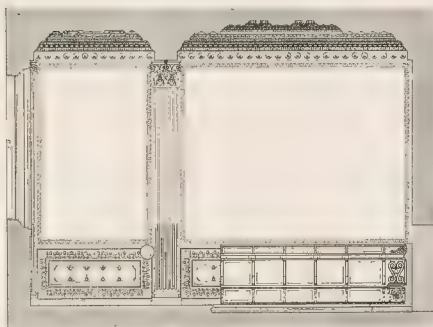
CAPITAL AND CEILING IN CHAPEL



MICHELOZZO DI BARTOLOMMEO

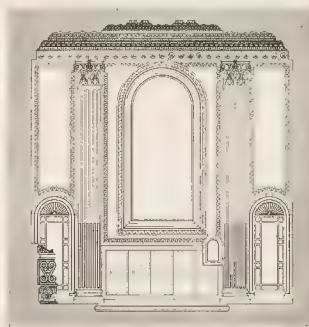


FLORENCE—PALAZZO MEDICI-RICCARDI—PAVEMENT OF THE CHAPEL



LANGENSCHNITT

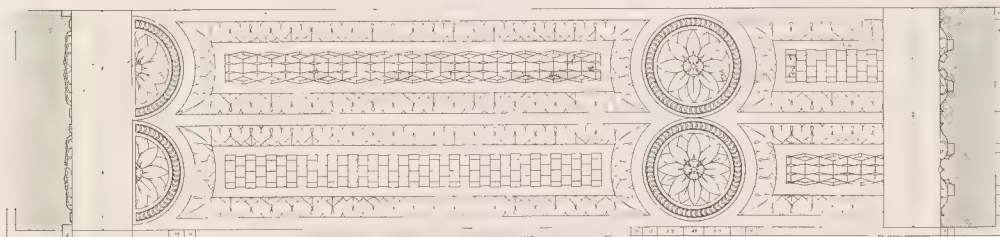
KAPPELL



QUERSCHNITT

DETAILS

DES TRAGERS UEBER DEN PILASTERN



FLORENCE PALAZZO MEDICI-RICCARDI—CHAPEL DETAILS



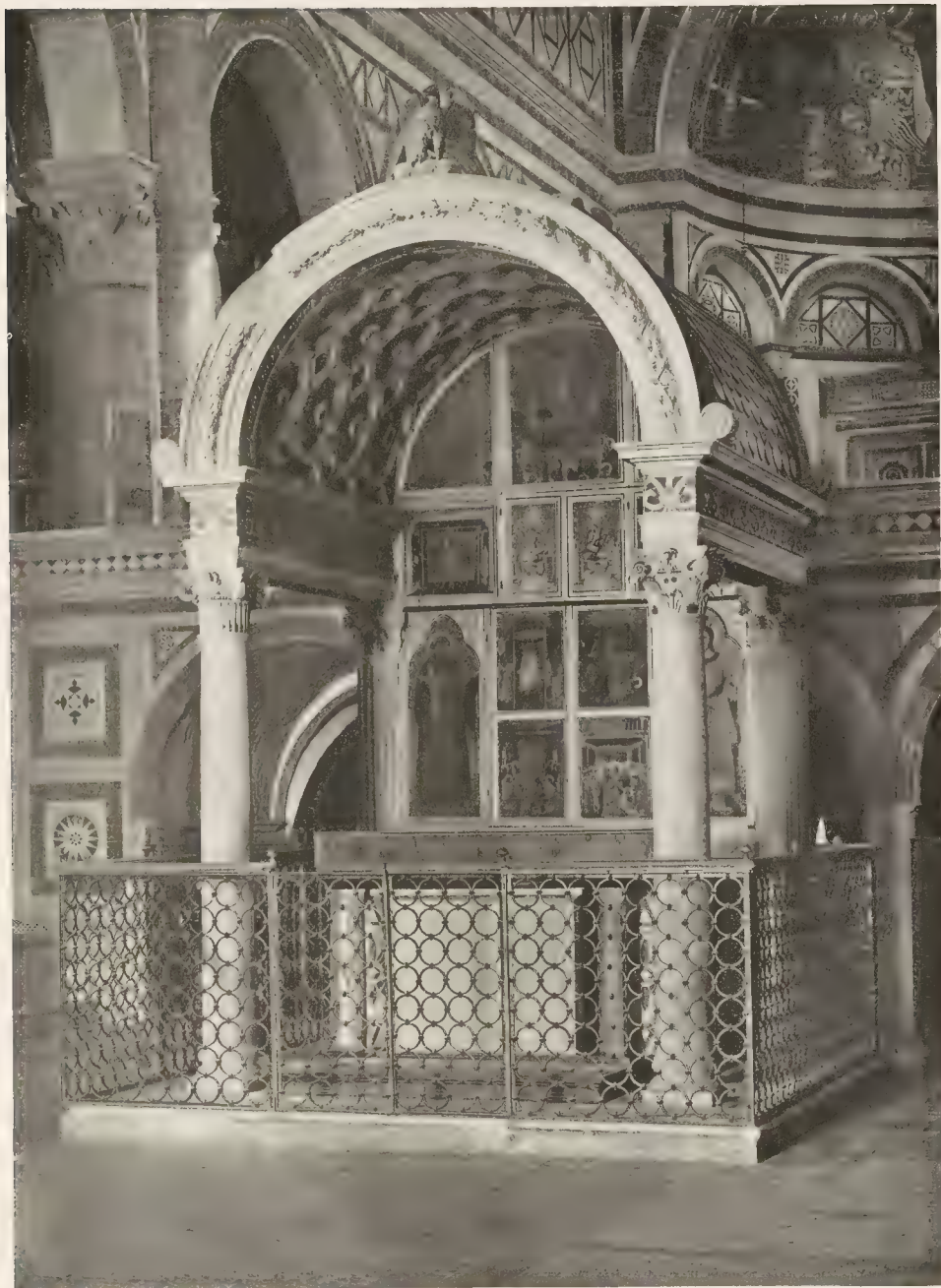
FLORENCE—PALAZZO VECCHIO, COURT SHOWING STUCCO OF THE 16TH CENTURY



FLORENCE—THE SALA DE DUGENTO IN THE PALAZZO VECCHIO
THE DOOR IS BY G. DI B. D'AGNOLO

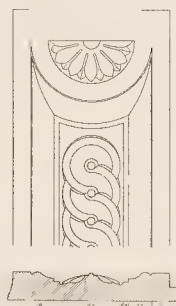
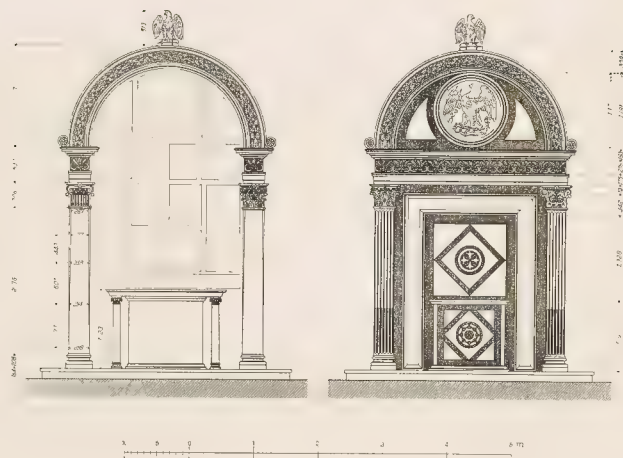


FLORENCE—THE AUDIENCE CHAMBER IN THE PALAZZO VECCHIO
THE DOOR ON THE LEFT IS BY MAJANO, THE ONE ON THE RIGHT BY G. D'AGNOLO



FLORENCE THE CHAPEL OF THE CRUCIFIX IN THE BASILICA S. MINIATO

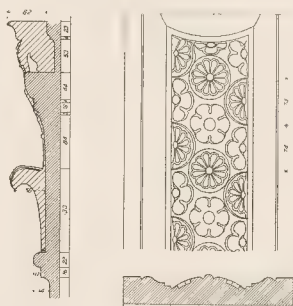
MICHELOZZO DI BARTOLOMMEO



ARCHIVOLTE

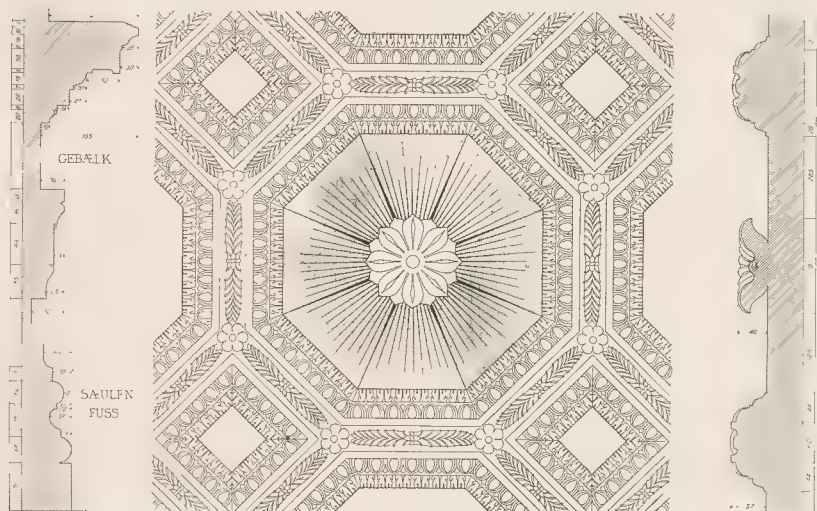


SAULENKAPITAL



ARCHITRAV

KASSETTE IM GEWÖLBE

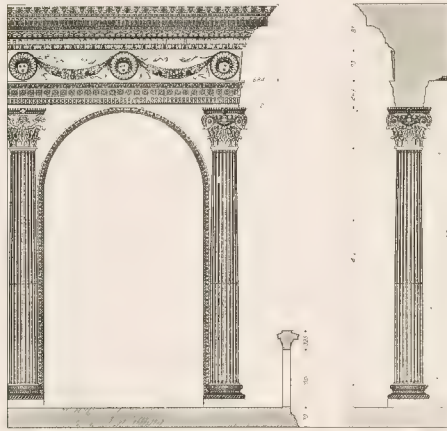


FLORENCE—THE CHAPEL OF THE CROCIFESSO IN THE BASILICA S. MINIATO

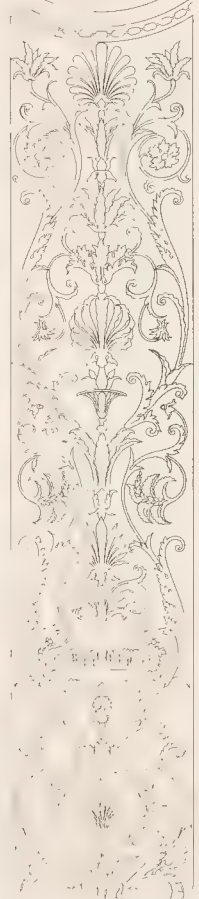
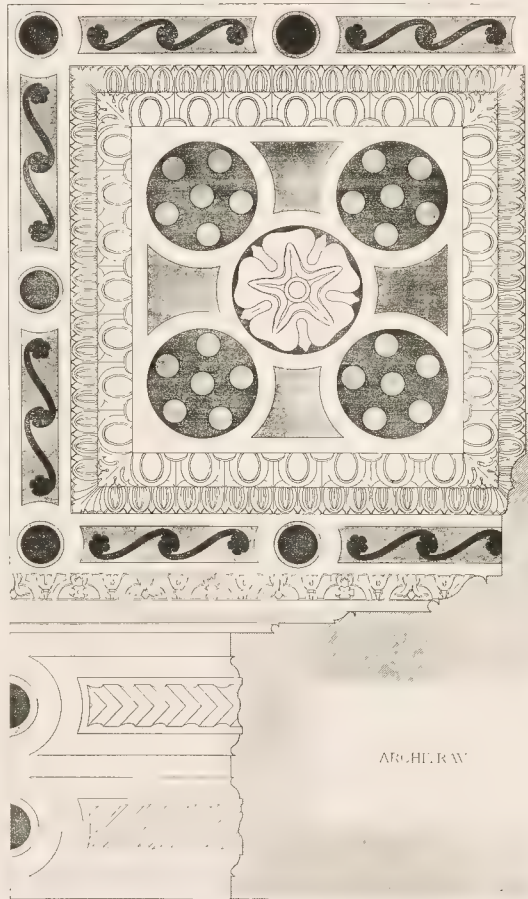
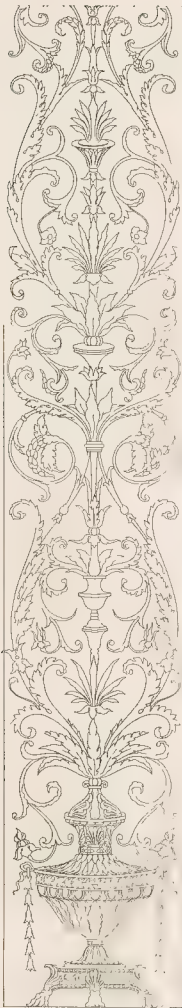


FLORENCE—CHAPEL OF THE SS. ANNUNZIATA

MICHELOZZO DI BARTOLOMMEO



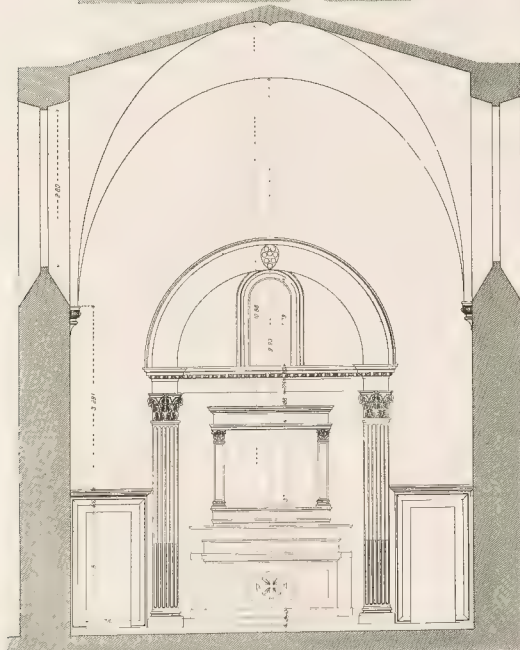
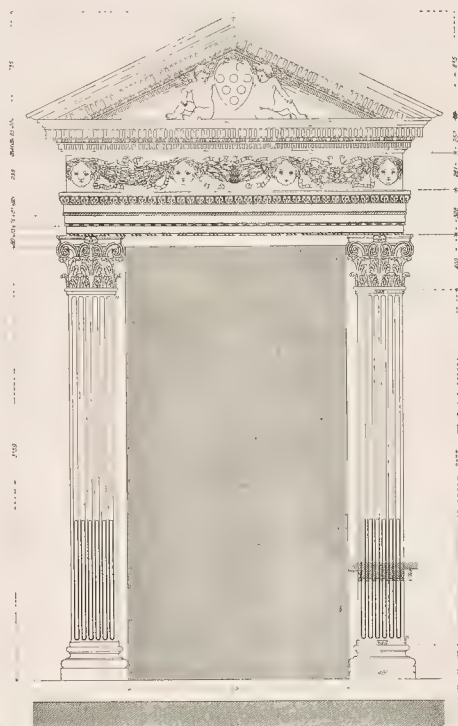
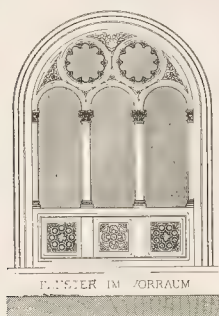
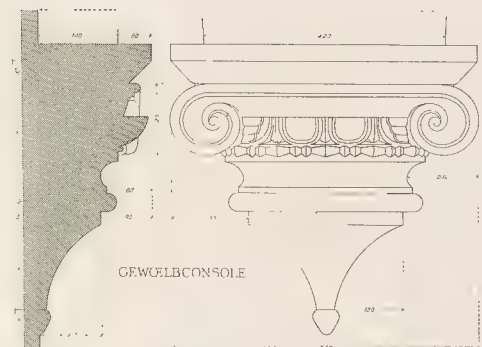
DETAILS



Arch. R. W.

FLORENCE CHAPEL OF SS. ANNUNZIATA

MICHELOZZO DI BARTOLOMEO

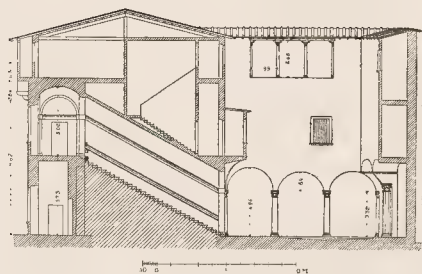
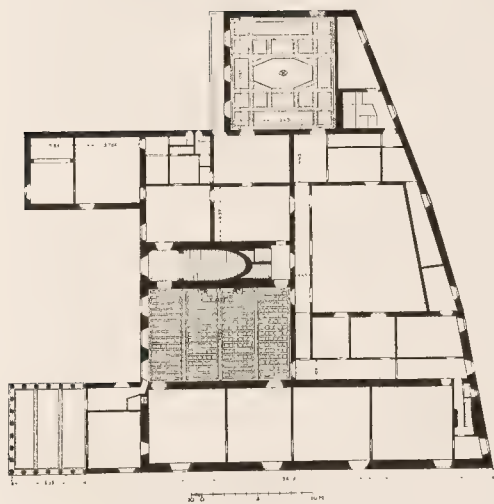
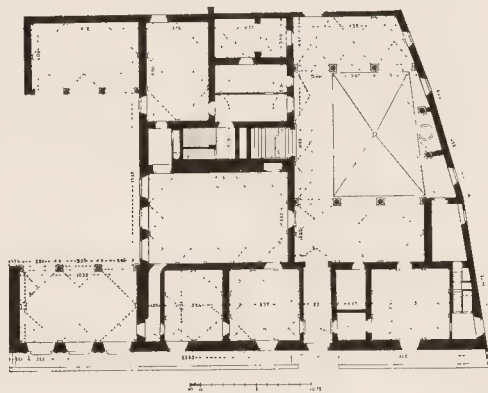


FLORENCE CAPPELLA DE' MEDICI



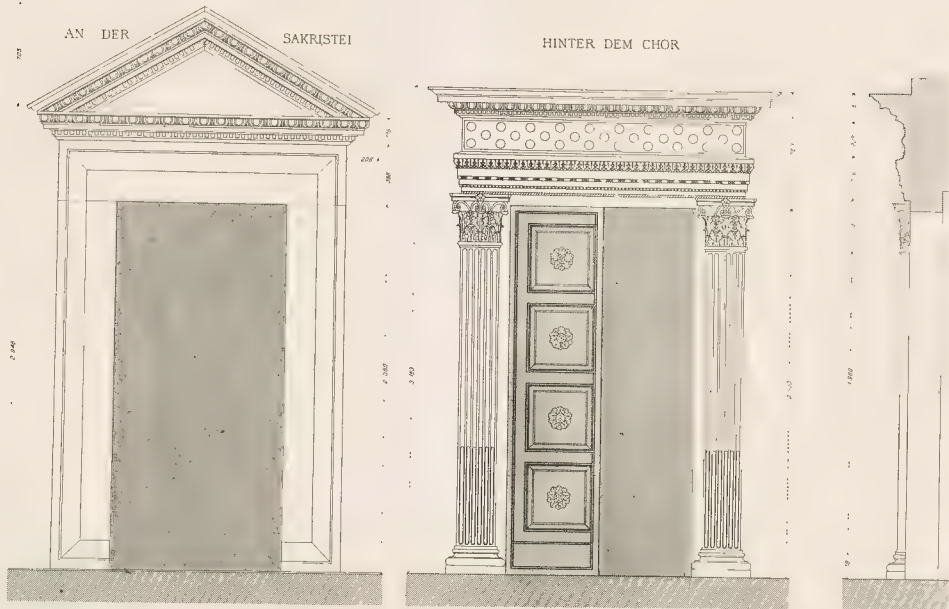
PRATO—OUTDOOR PULPIT IN THE DUOMO

MICHELOZZO DI BARTOLOMEO

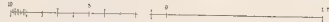


FLORENCE—PLANS AND SECTIONS OF THE VILLA CAREGGI

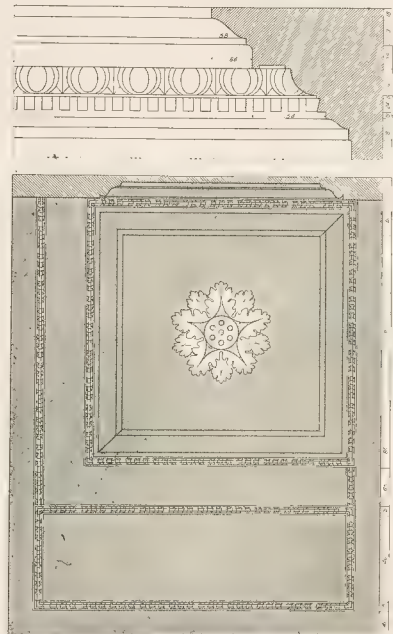
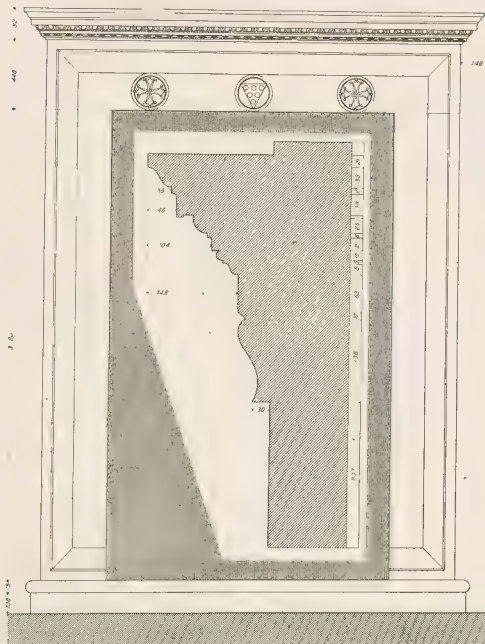
MICHELOZZO DI BARTOLOMMEO



IN DEM ERSTEN
KLOSTERHOF

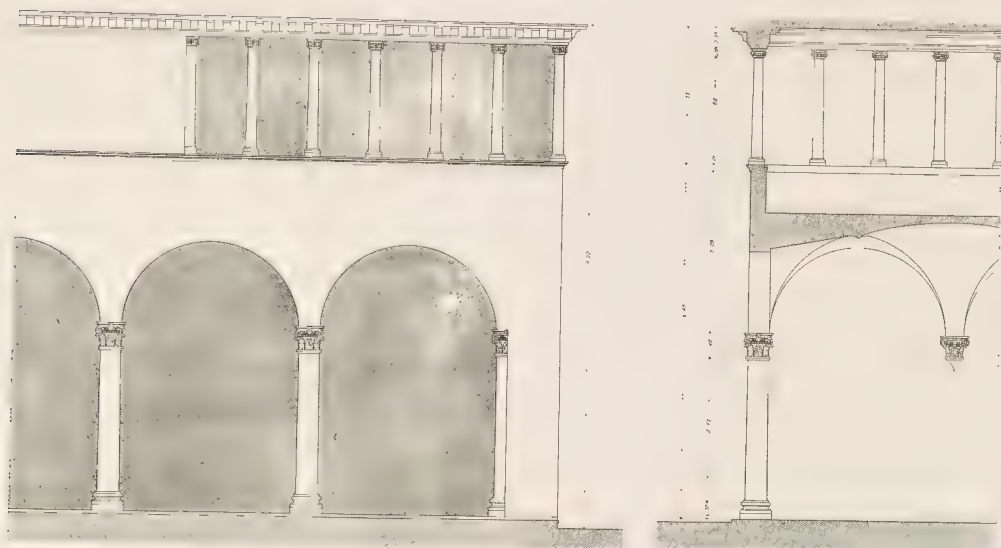


DETAILS



FLORENCE—DOOR DETAILS OF THE CONVENT DI S. MARCO

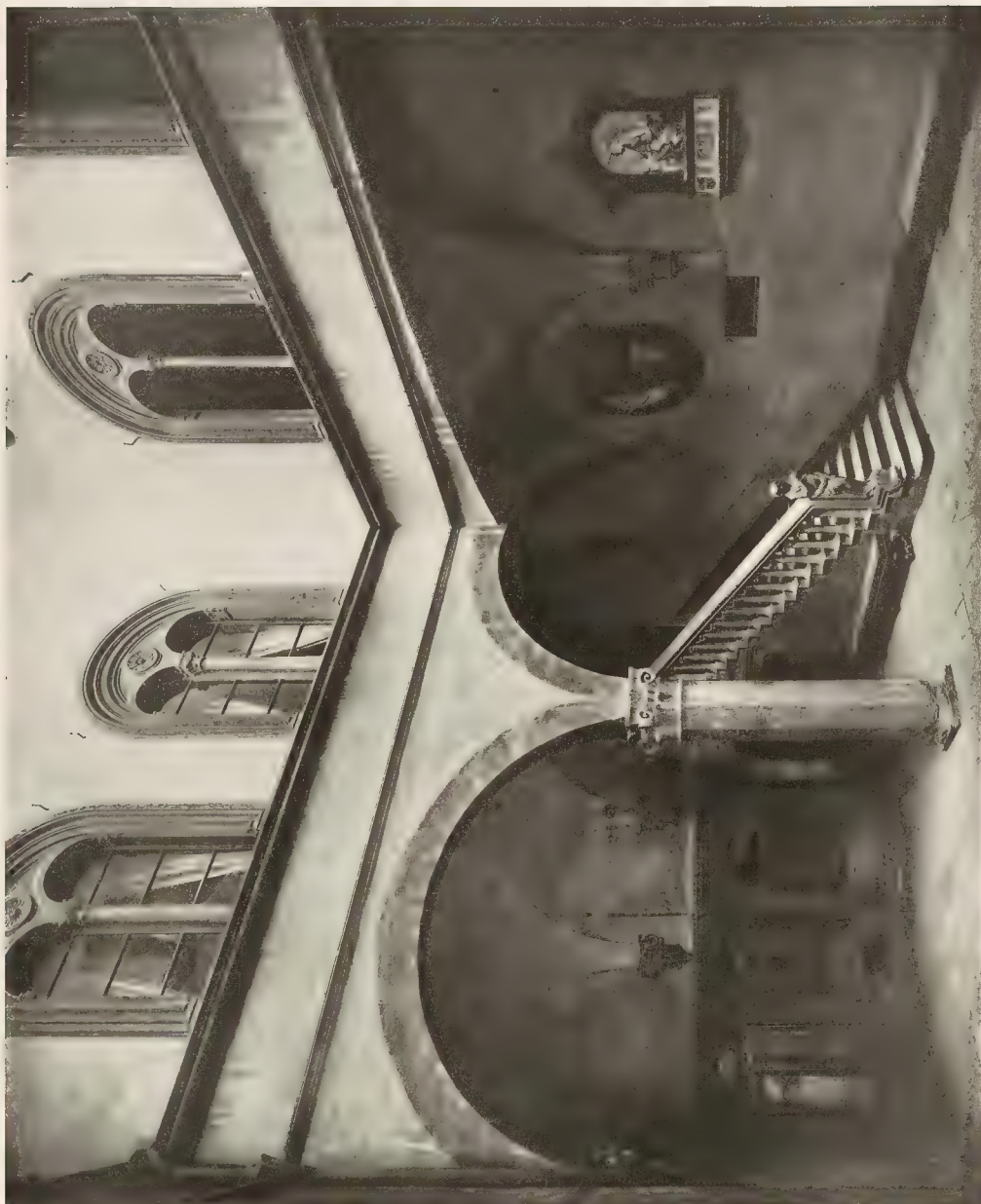
MICHELOZZO DI BARTOLOMMEO



GARTENLOGGIA DER VILLA CAREGGI BEI FLORENZ

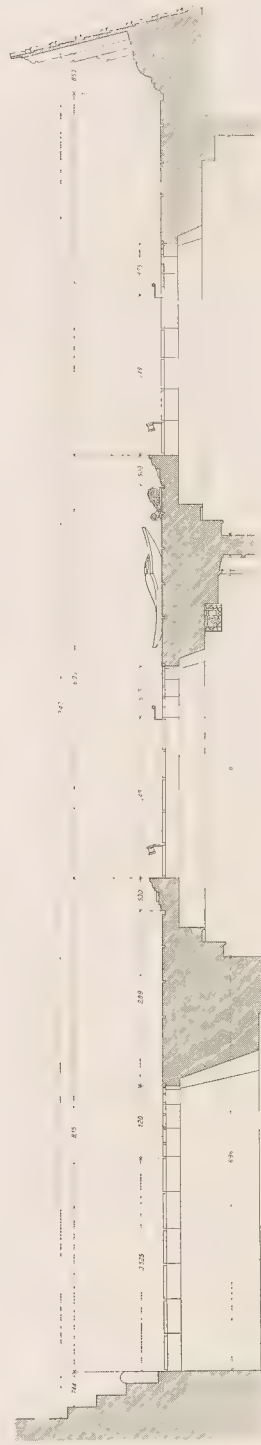
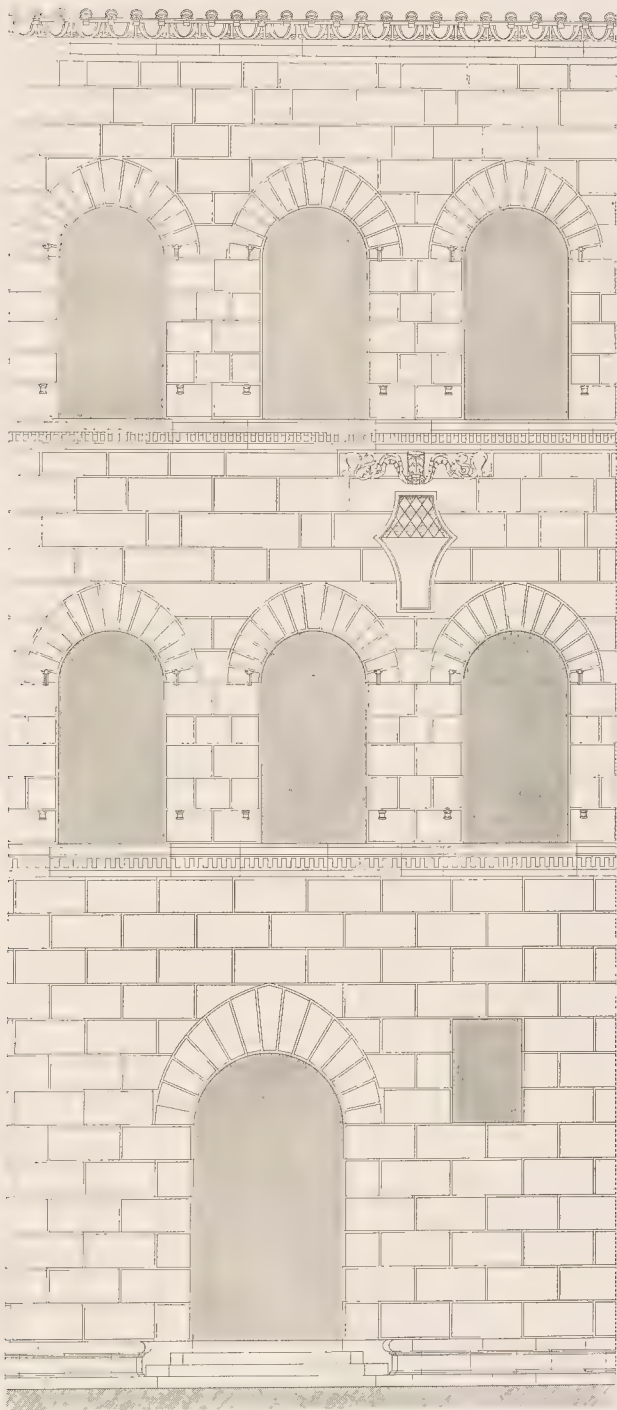


FLORENCE THE CHURCH OF S. ANNUNZIATA GARDEN, LOGGIA AND PORTICO



FLORENCE—COURT IN THE PALAZZO CANIGIANI VIA DE' BARDI

THE SCHOOL OF MICHELOZZO



FLORENCE—THE PALAZZO ANTINORI

DONATELLO



FLORENCE—THE ANNUNCIATION IN THE CHURCH OF SANTA CROCE



FLORENCE—THE TABERNACLE OF THE VEIL IN A

JACOPO DELLA QUERCIA



SIENA—BAPTISMAL FONT IN S. GIOVANNI



AREZZO—MAIN ALTAR IN THE CHURCH OF S. MARIA DELLA GRAZIA

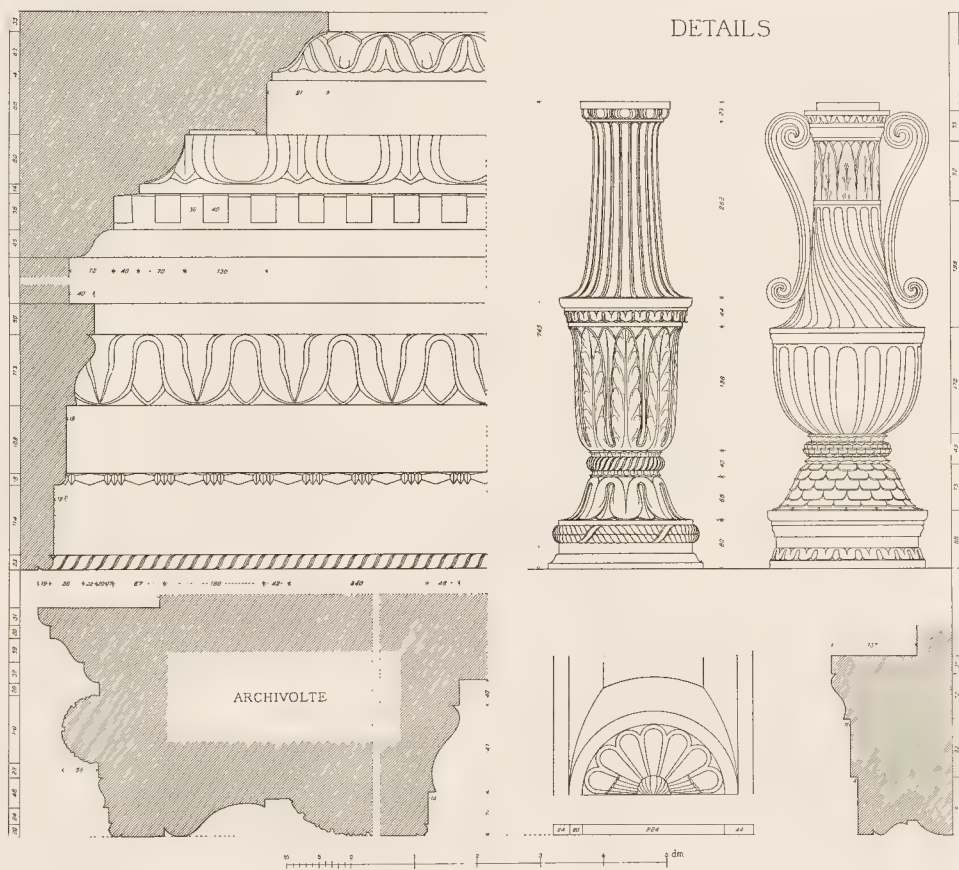
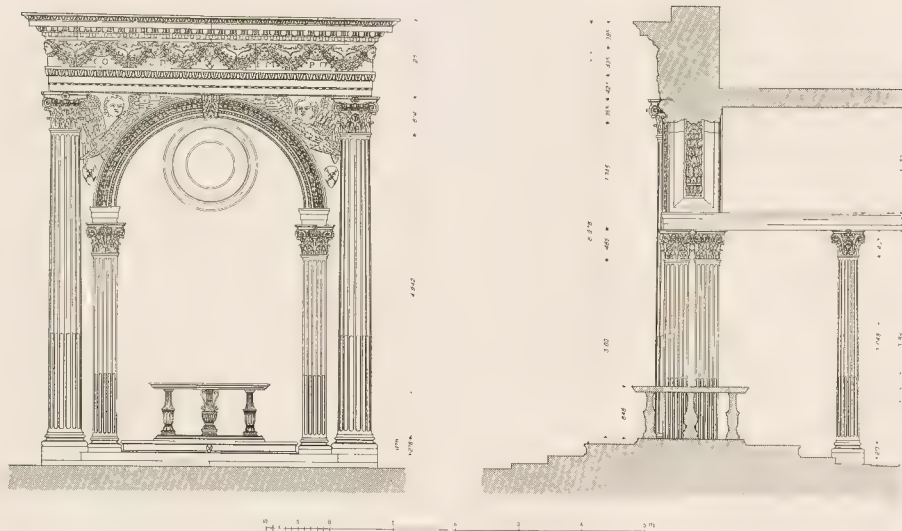


FLORENCE SEPULCHRAL MONUMENT OF PIERO DI COSIMO DE' MEDICI IN THE OLD SACRISTY OF S. LORENZO



PESCIA THE CARDINI CHAPEL IN THE CHURCH OF S. FRANCESCO

ANDREA DI LAZZARO CAVALCANTI



PESCIA-CARDINI CHAPEL IN THE CHURCH OF SAN FRANCESCO

ANDREA DI LAZZARO CAVALCANTI

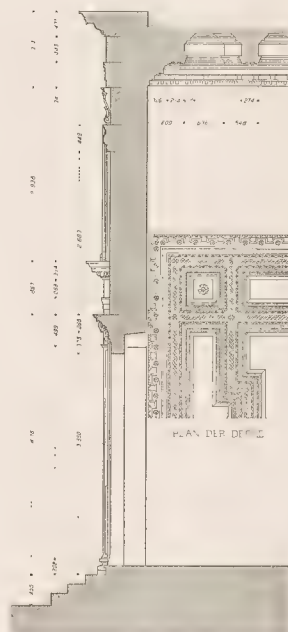


HAUPTANSICHT

SEITENSICHT



DURCHSCHNITT



PESCIA—THE CHURCH OF S. PIERO (MADONNA DELLA PIAZZA)



FLORENCE -BALCONY IN MARIA DEL FIORE BY DONATELLO



PESCIA S. PIERO (MADONNA DELLA PIAZZA)



PESCIA--IN THE CARDINI CHAPEL

PART III

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The Work of

LEON BATTISTA ALBERTI, 1404-1472

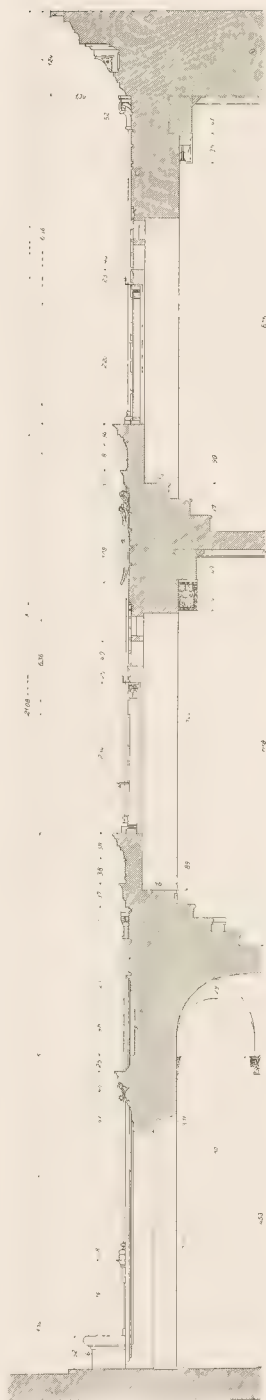
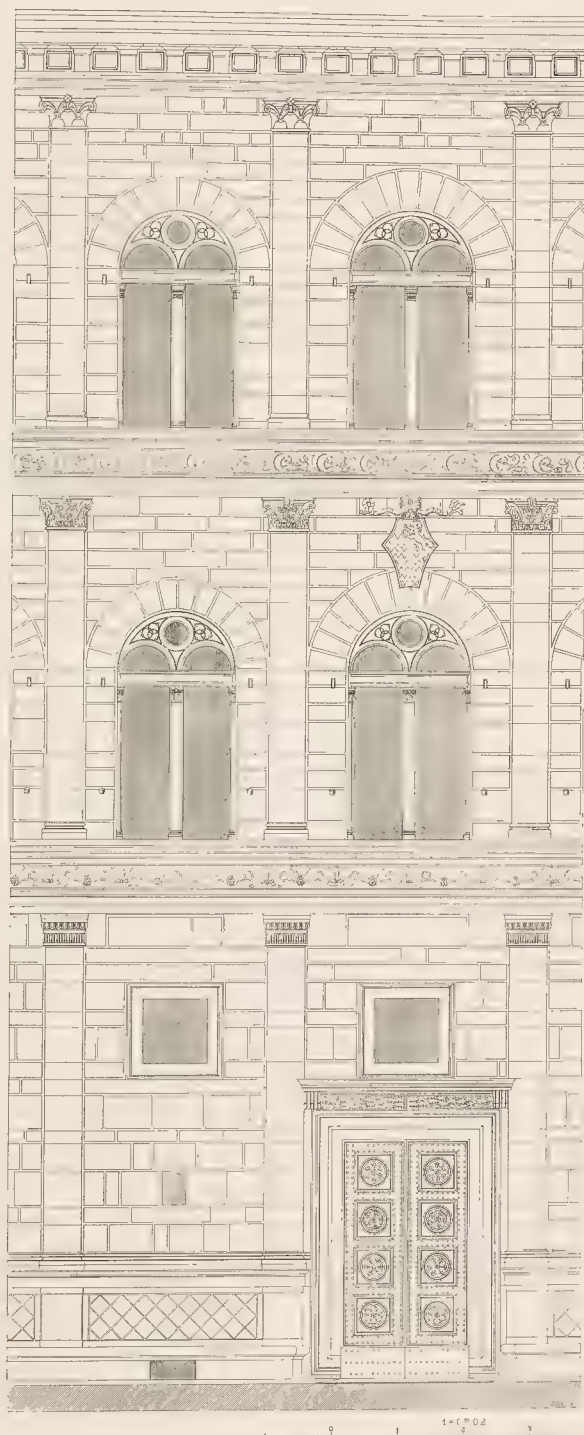
BERNARDO DI MATTEO GAMBARELLI (called Rossellino), 1409-1463

ANTONIO DI MATTEO GAMBARELLI (called Rossellino), 1427-1479

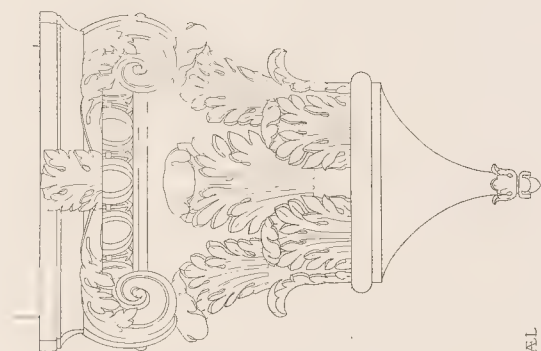
LEON BATTISTA ALBERTI



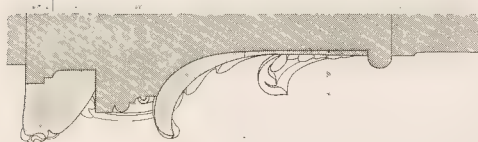
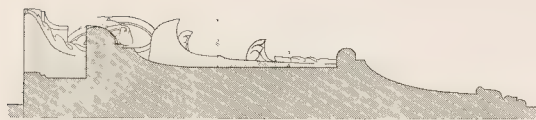
FLORENCE PALAZZO RUCELLAI, VIA DELLA VIGNA NUOVA



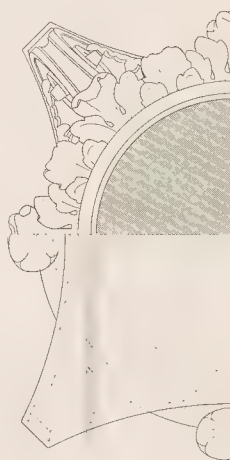
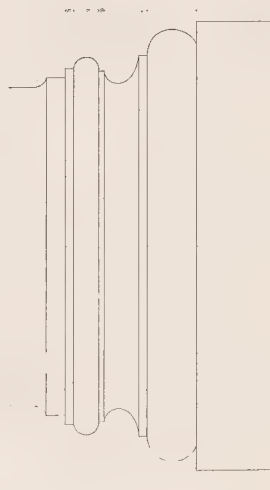
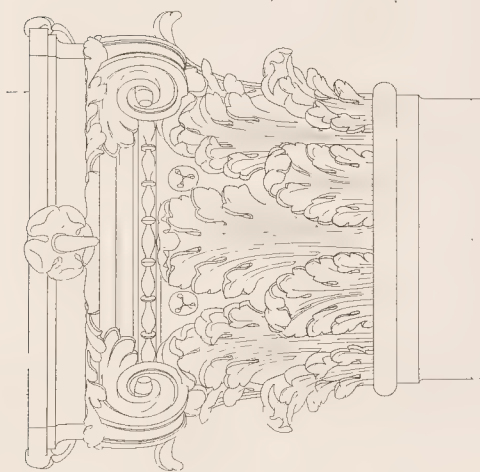
FIORINCE PALAZZO RUCELLAI VIA DELLA VIGNA NUOVA



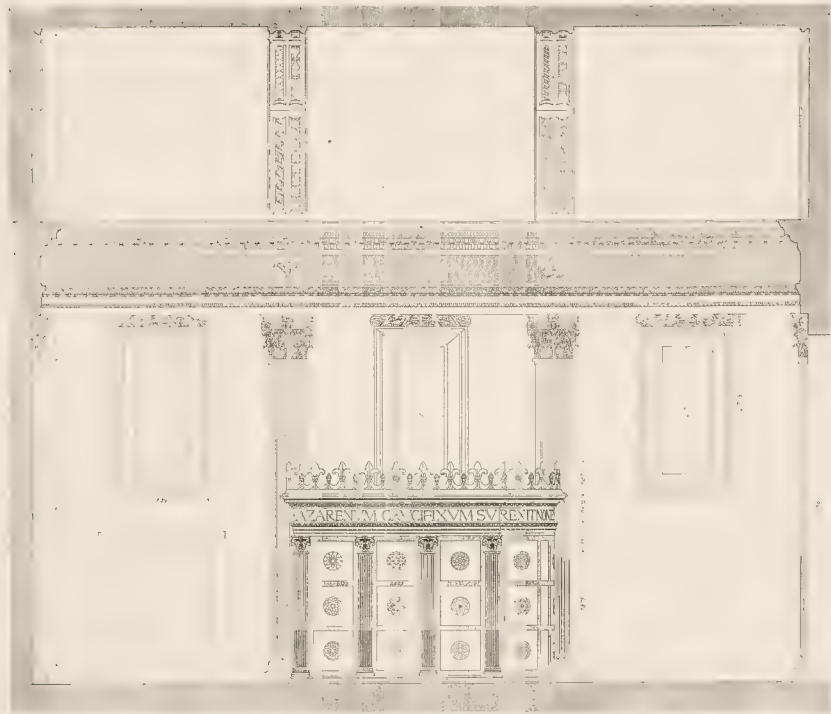
CONSOLENKAPITEL



SHULENKAPITEL



CONSOLENKAPITEL - PALAZZO RUCCELLAI, VIA DELLA VIGNA NUOVA



FLORENCE THE CHAPEL OF RUCCELLAI, CALLED DEL SANTO SEPOLCRO

LEON BATTISTA ALBERTI



MAIN ENTRANCE OF S. MARIA NOVELLA

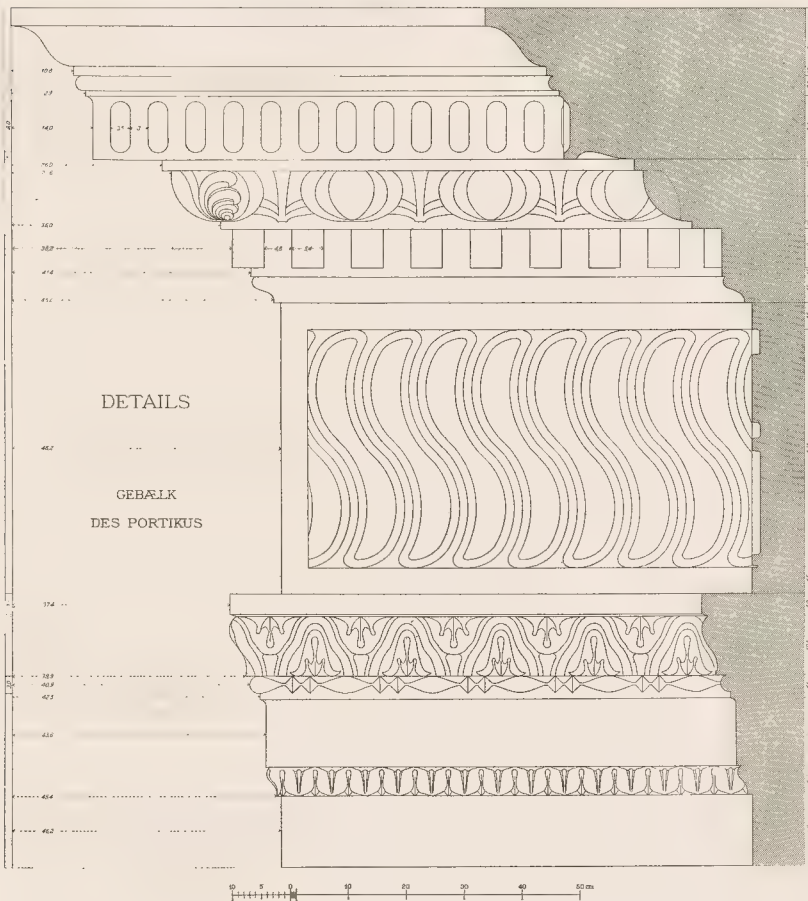


FLORENCE S. MARIA NOVELLA



FLORENCE—DETAILS OF MAIN ENTRANCE OF S. MARIA NOVELLA

LEON BATTISTA ALBERTI

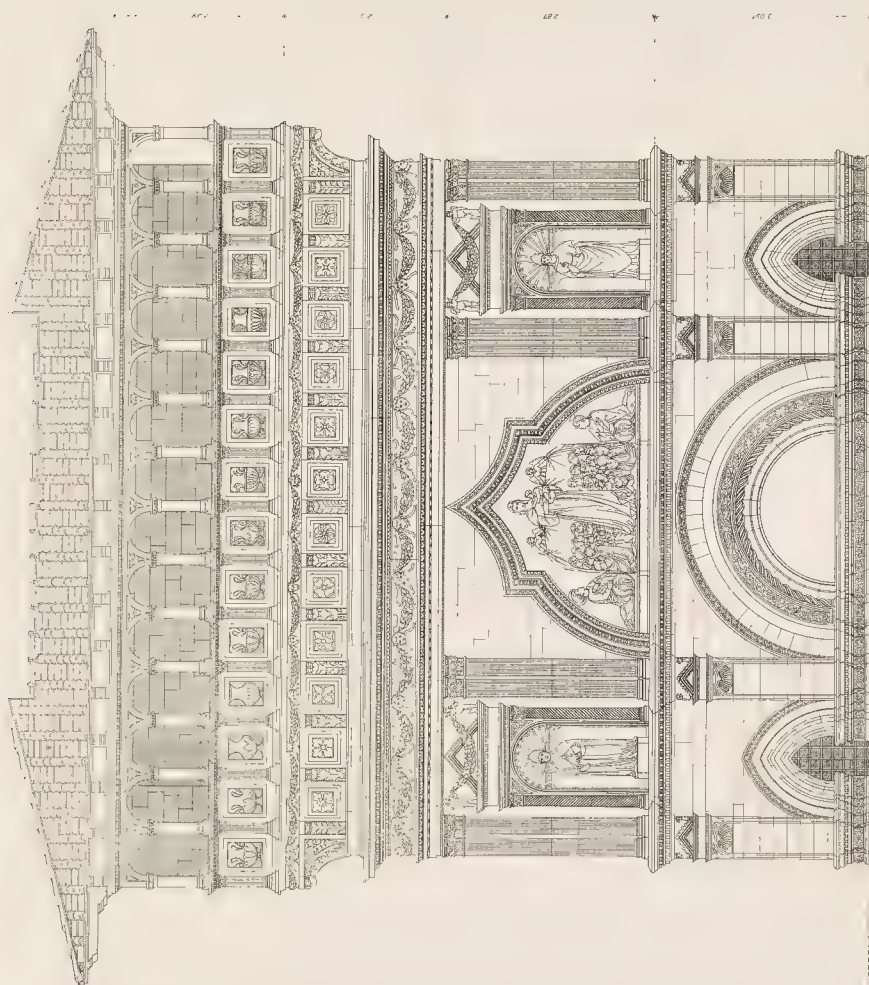
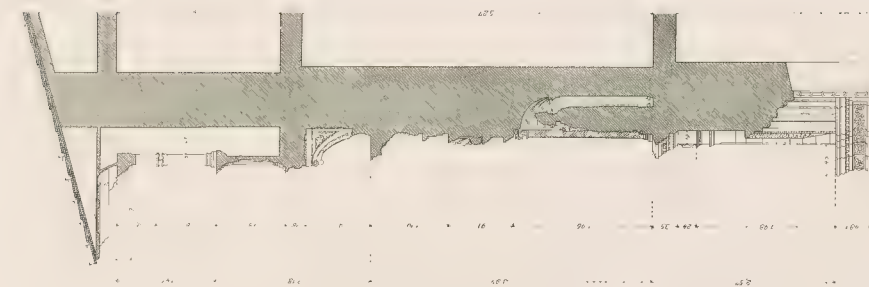


FLORENCE—PORTICO IN PIAZZA DI SAN PANCRAZZIO

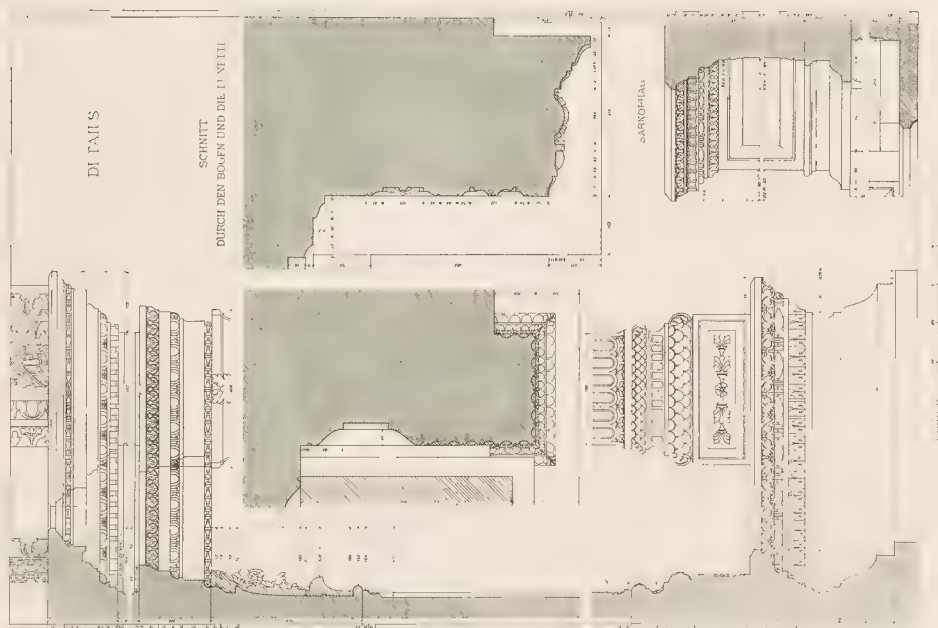


AREZZO PALAZZO DELLA FRATERNITÀ

BERNARDO ROSSELLINO

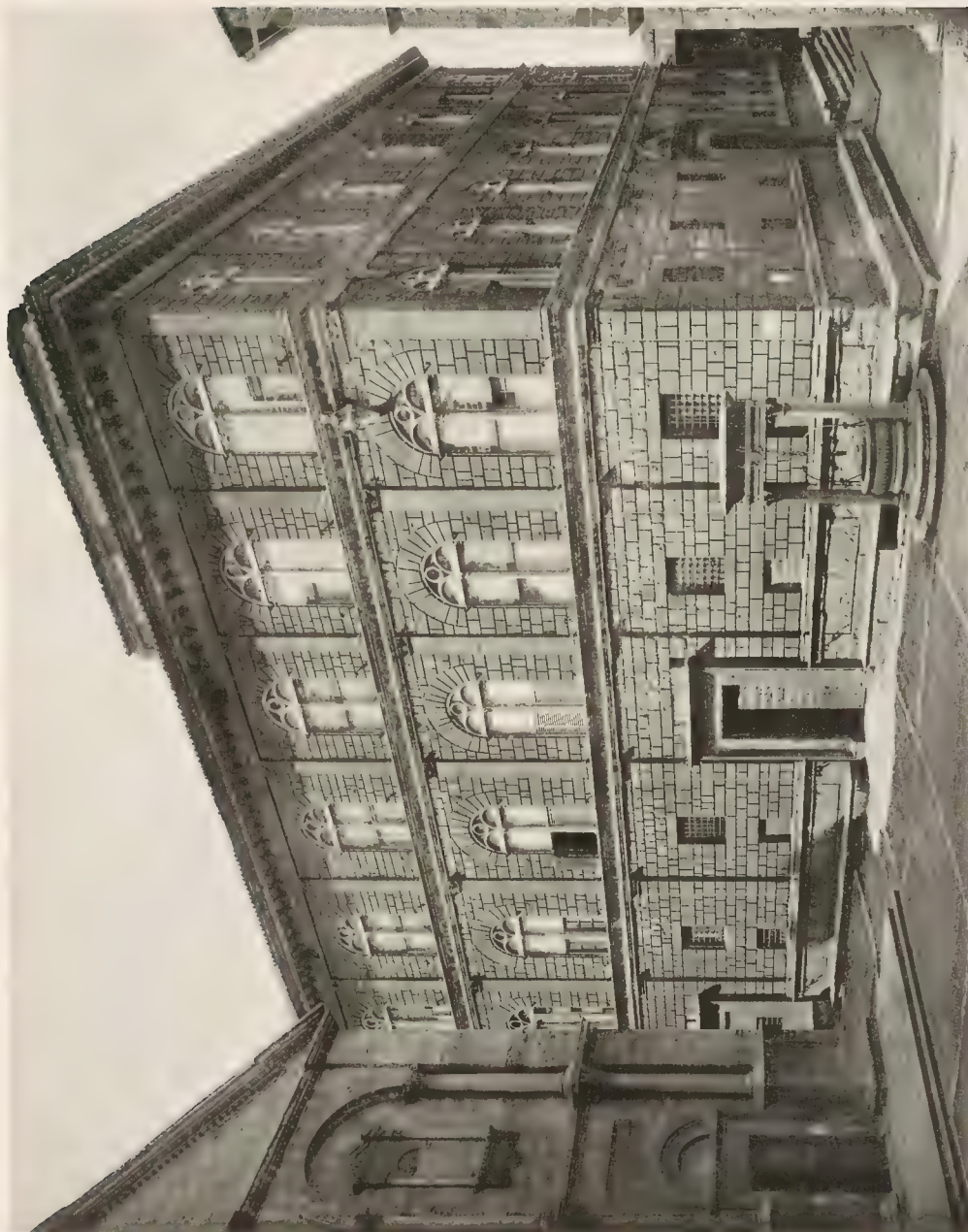


AREZZO - PALAZZO DELLA FRATERNITÀ DEI LAICI



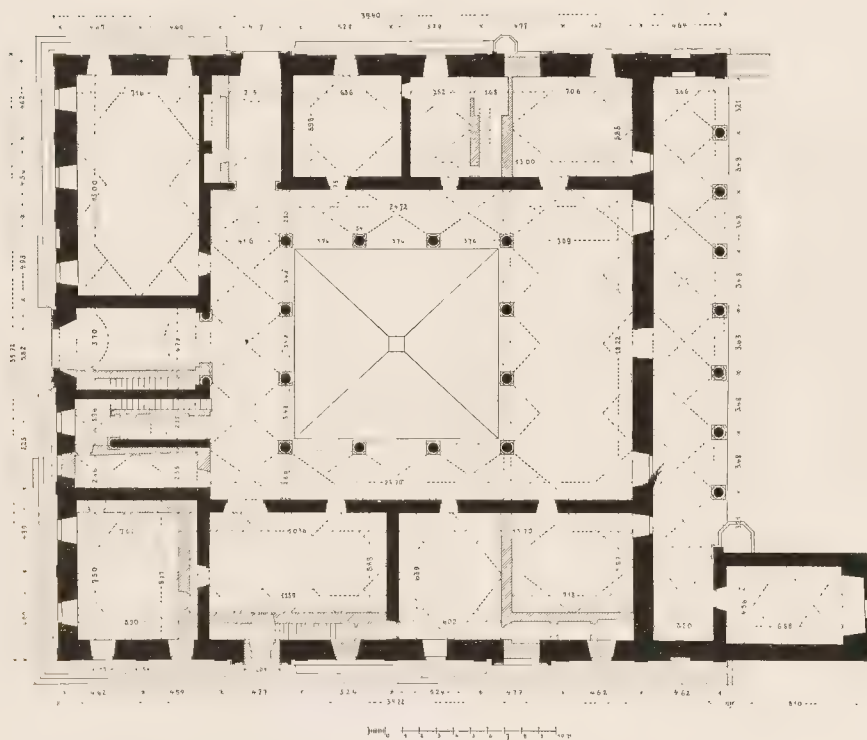
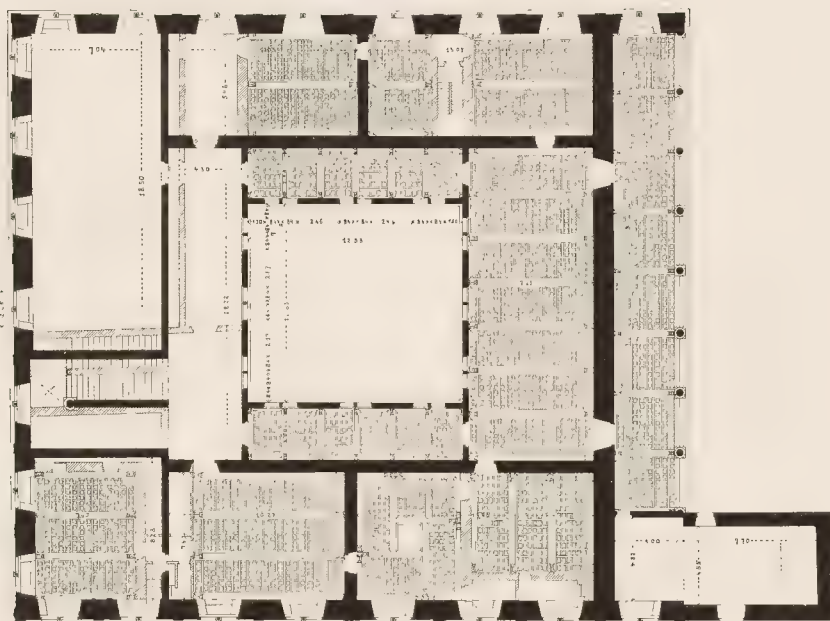
FLORENCE. MONUMENT OF LIONARDO BRUNO ARETINO

BERNARDO ROSSELLINO



PENZA - PALAZZO PICCOLOMINI

BERNARDO ROSSELLINO



PIENZA—FIRST AND SECOND FLOOR PLANS OF THE PALAZZO PICCOLOMINI

BERNARDO ROSSELLINO



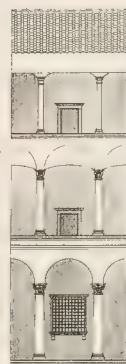
PIENZA—PALAZZO PICCOLOMINI -GARDEN LOGGIA

BERNARDO ROSSELLINO

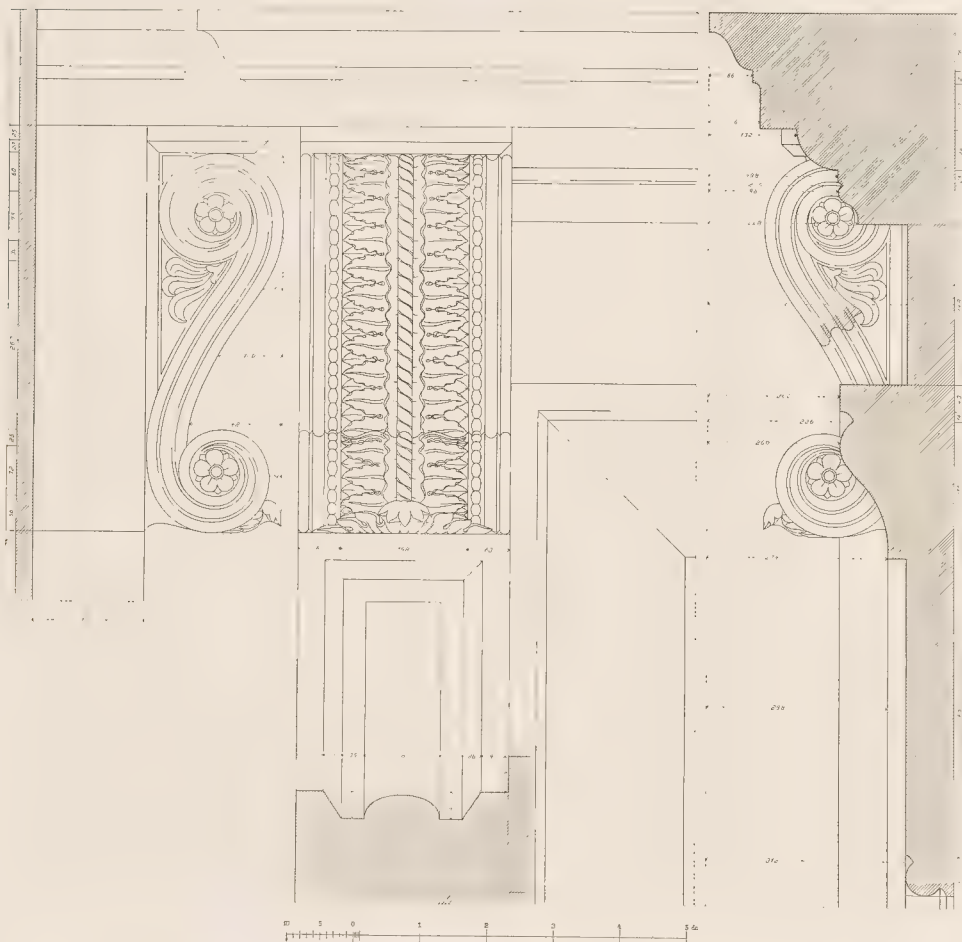


LÄNGENSCHNITT

Maßstab 1 : 100

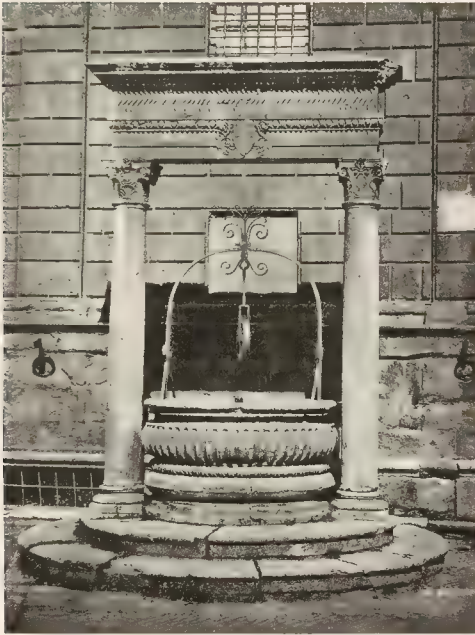


LOGGIA IM GARTEN



PIENZA—PALAZZO PICCOLOMINI—DETAILS OF THE MAIN PORTAL

BERNARDO ROSSELLINO



WELL HEAD



CAPITAL OF WELL HEAD

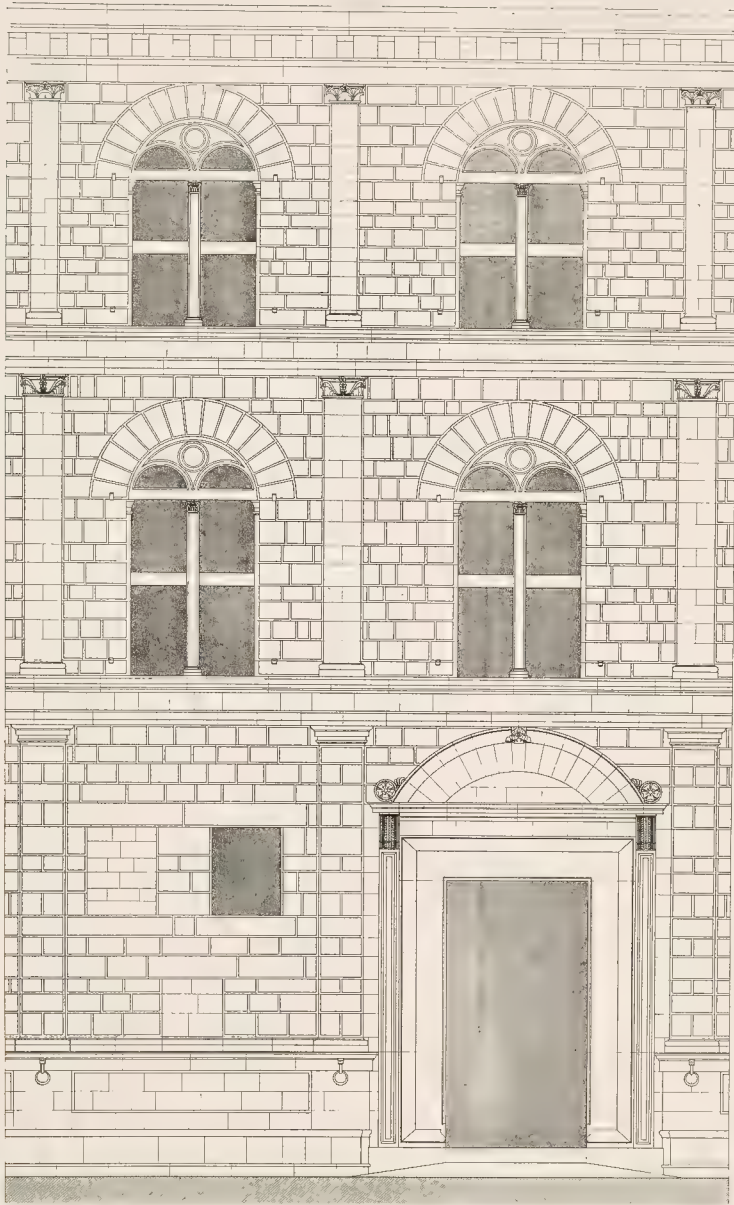


CAPITAL OF GARDEN LOGGIA

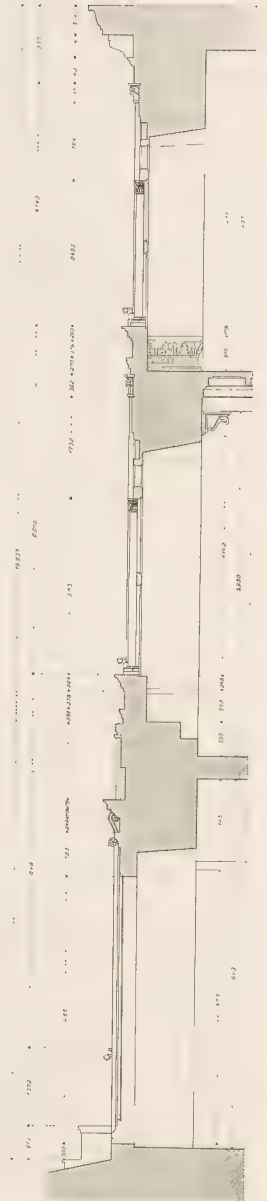


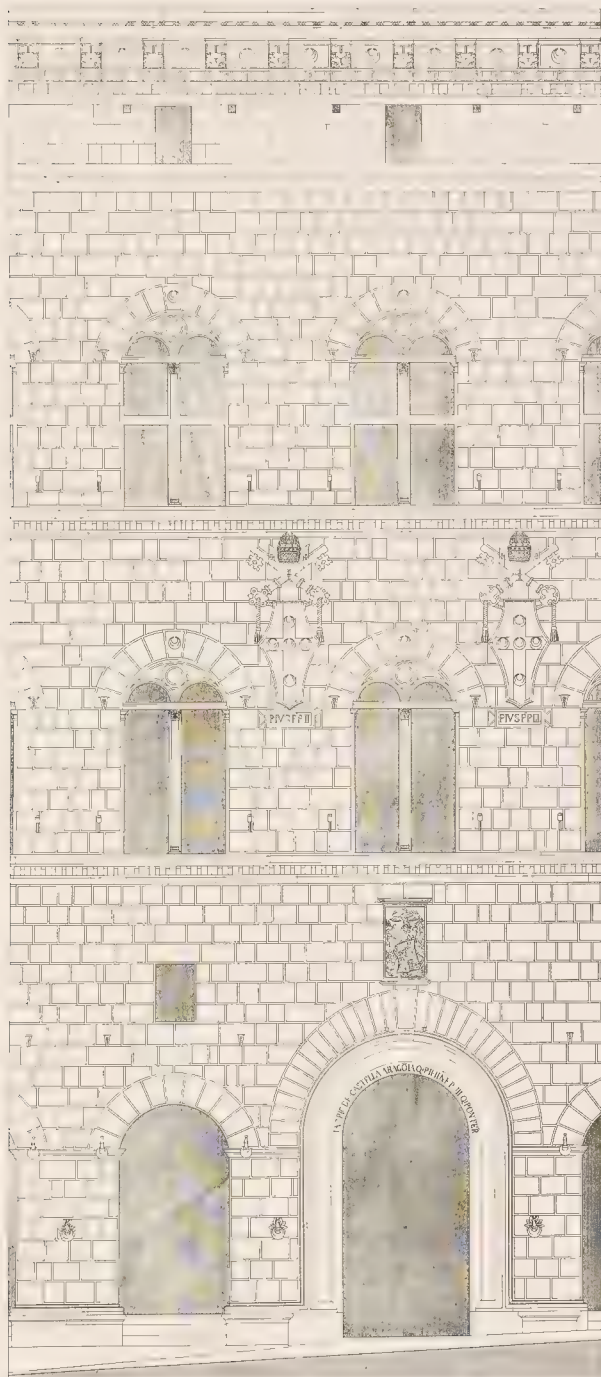
CAPITAL IN COURT

PIENZA—PALAZZO PICCOLOMINI

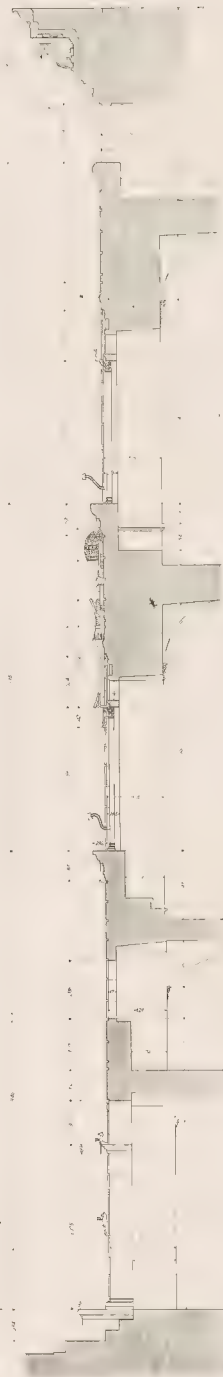


PIENZA—PALAZZO PICCOLOMINI



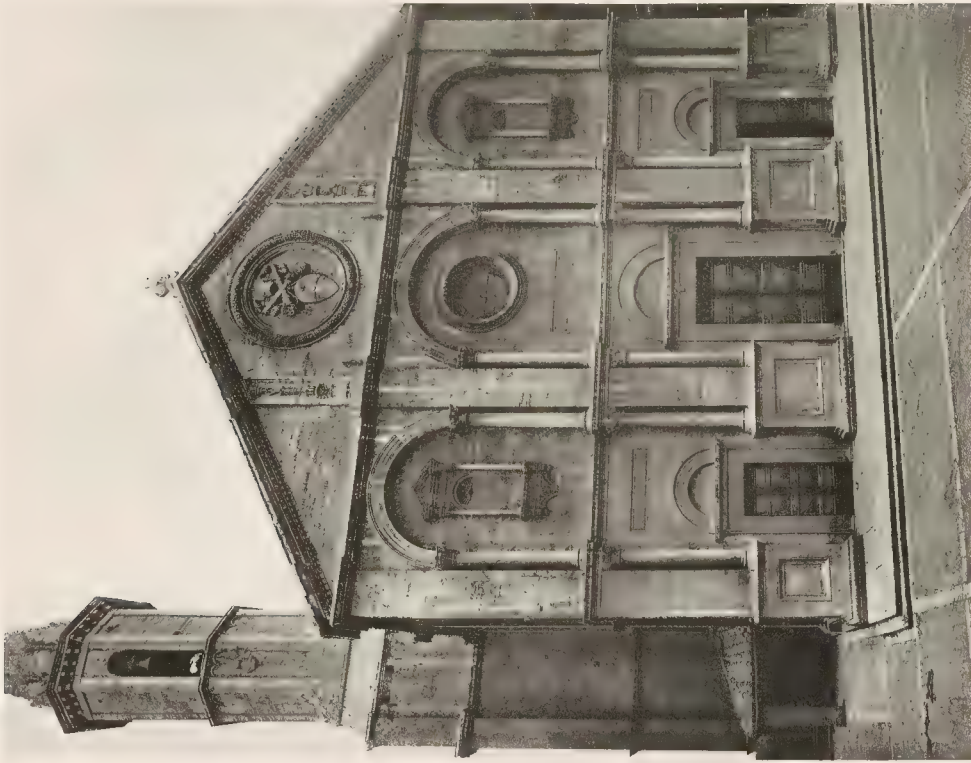


SIENA PALAZZO PICCOLOMINI

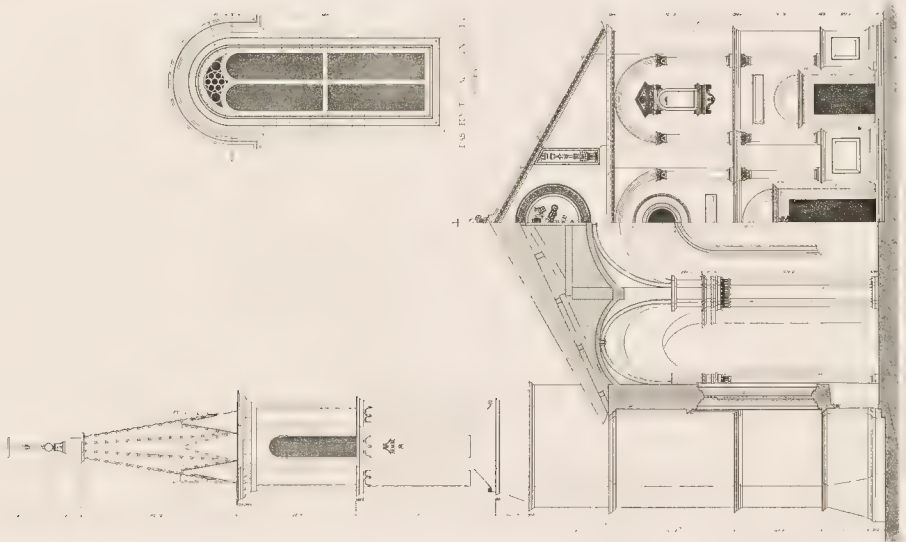




SIENA PALAZZO PICCOLOMINI

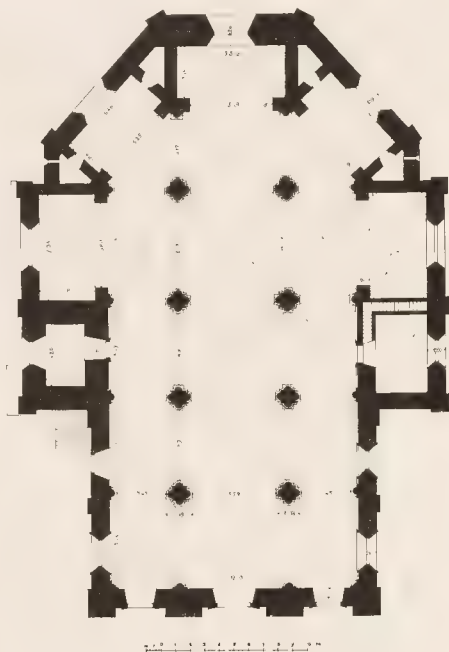


PIENZA FAÇADE OF THE CATHEDRAL





PIENZA INTERIOR OF THE CATHEDRAL

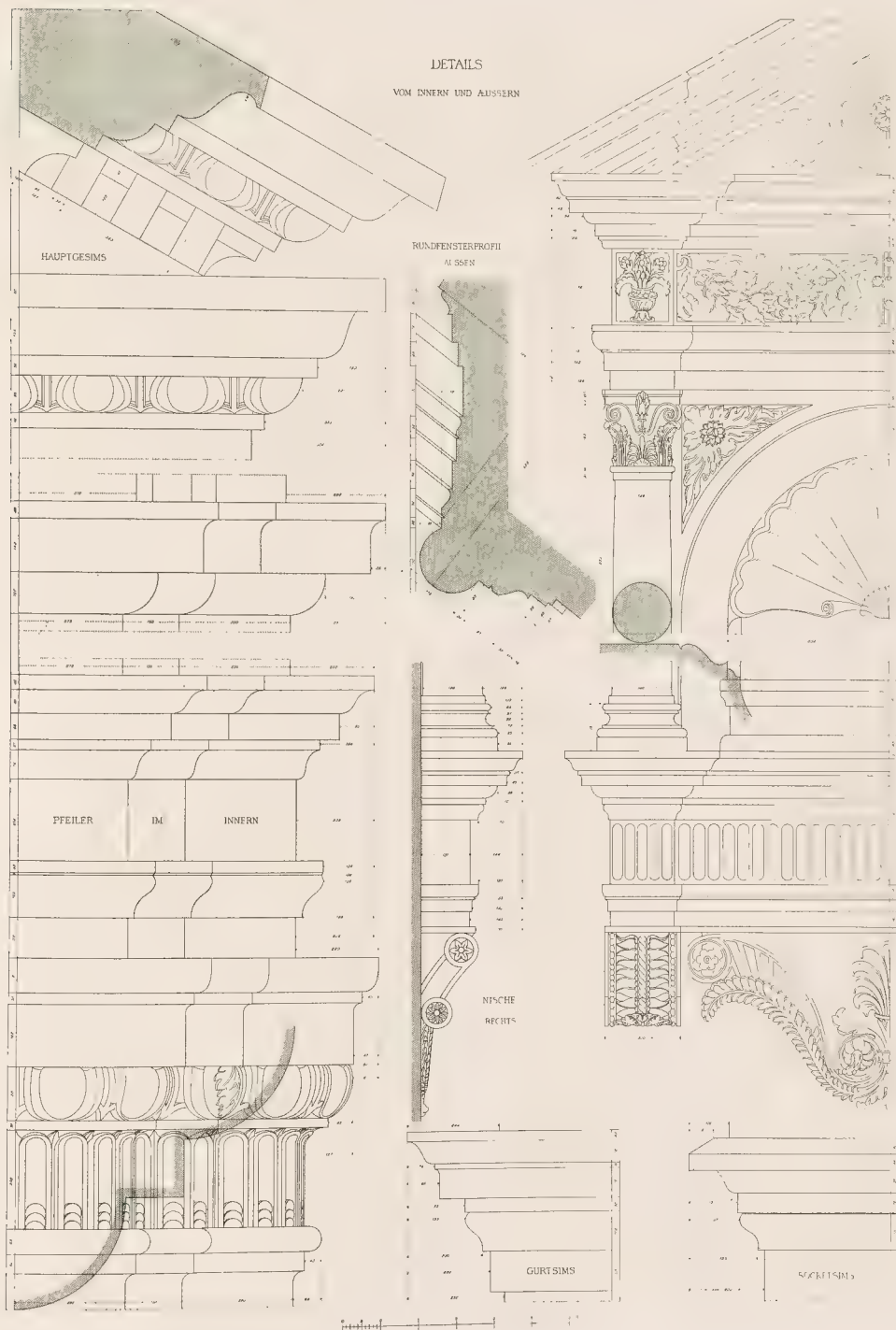


PIENZA—BAPTISMAL FONT IN THE CATHEDRAL



PIENZA—PLANS OF THE CATHEDRAL

BERNARDO ROSSELLINO



PIENZA—EXTERIOR AND INTERIOR DETAILS OF THE CATHEDRAL



PIENZA PALAZZO DEL COMUNE



BERNARDO ROSSELLINO

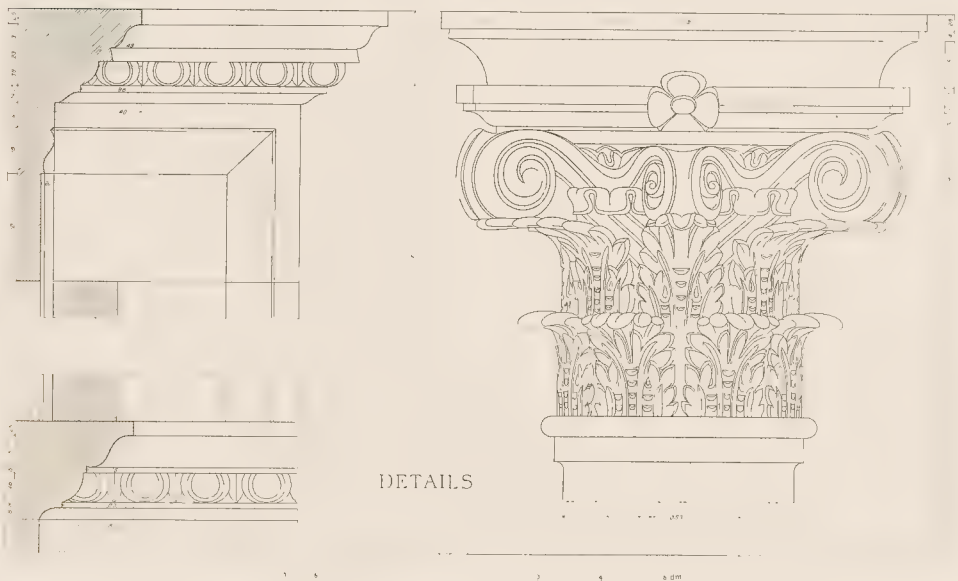


FLORENCE—COURTYARD IN THE PALAZZO RUCCELLAI



PIENZA—COURTYARD IN THE PALAZZO PICCOLOMINI

SCHOOL OF BERNARDO ROSSELLINO



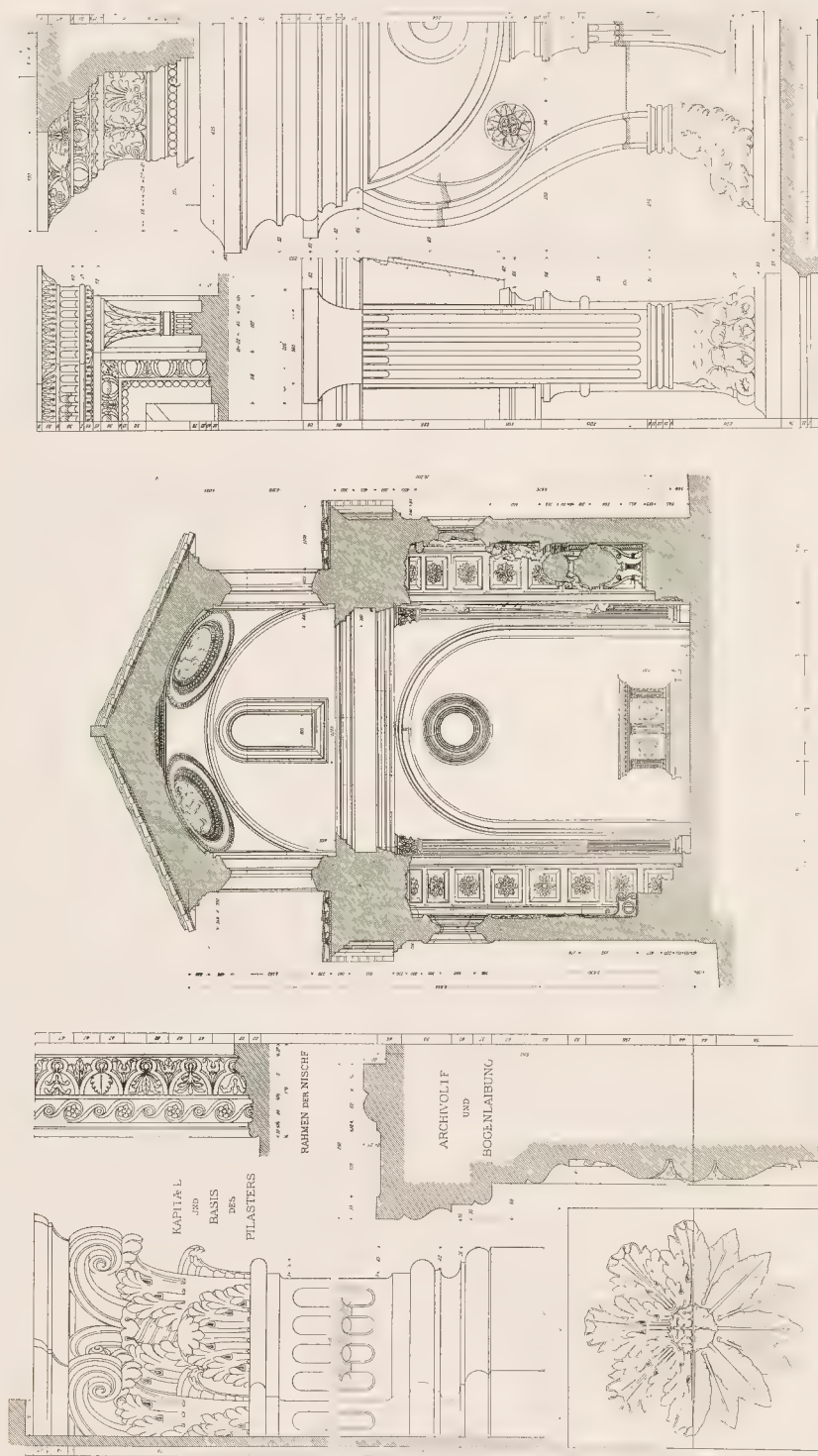
DETAILS

ARFZZO COURTYARD OF THE PALAZZO DELLA DOGANA

SCHOOL OF BERNARDO ROSSELLINO



MONTEPULCIANO -CHURCH OF S. AGOSTINO



FIORIN E THE (HAPEL DEL CARDINALE DI PORTOGALLO

PART IV

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The Work of

DESIDERIO DA SETTIGNANO, 1428-1464

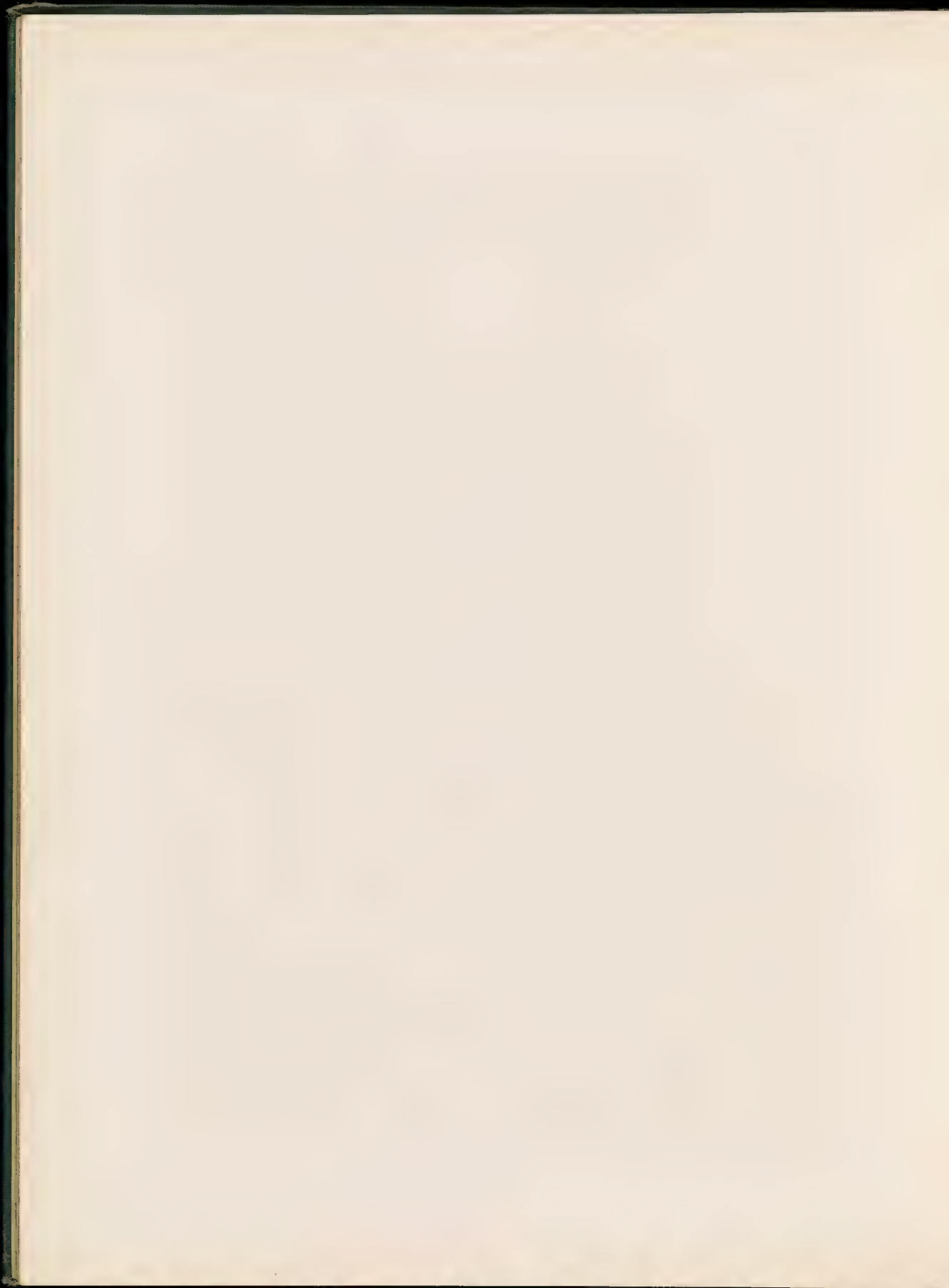
GIULIANO DA MAJANO, 1432-1490

BENEDETTO DA MAJANO, 1442-1497

MINO DA FIESOLE, 1430-1484

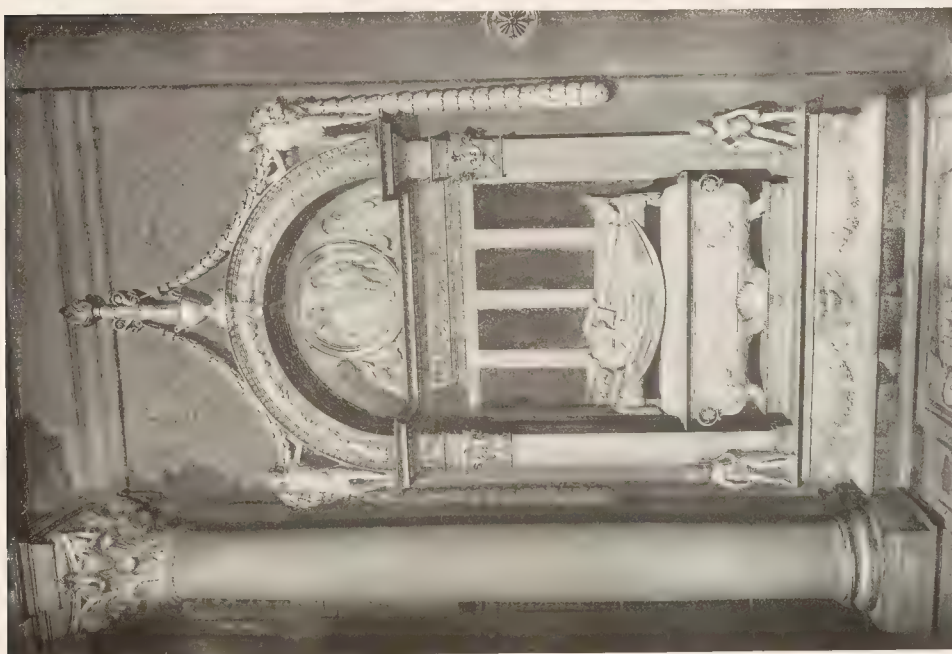
ANDREA SANSOVINO, 1460-1529

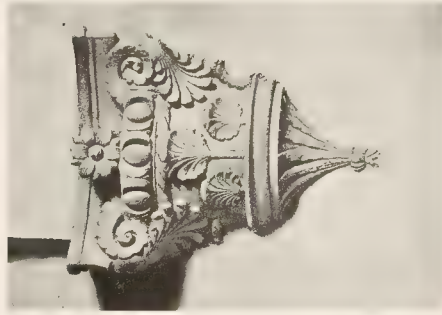
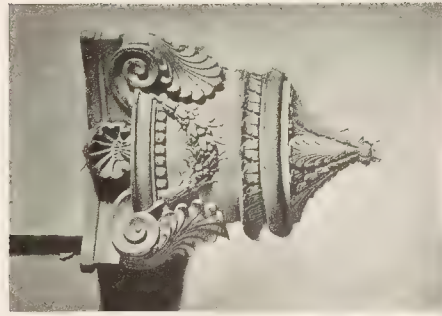
SIMONE DEL POLLAJUOLO (called Il Cronaca), 1457-1508



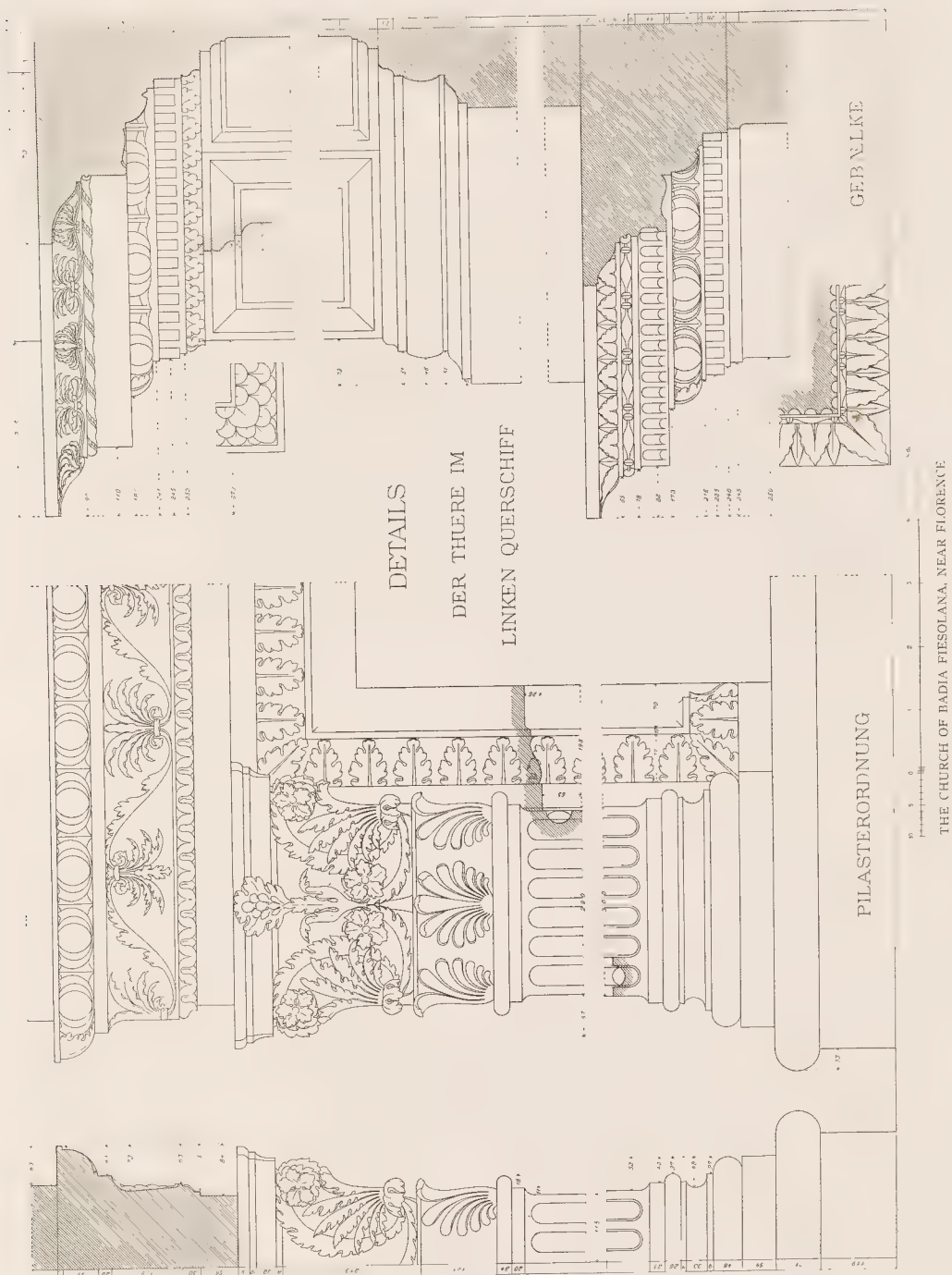


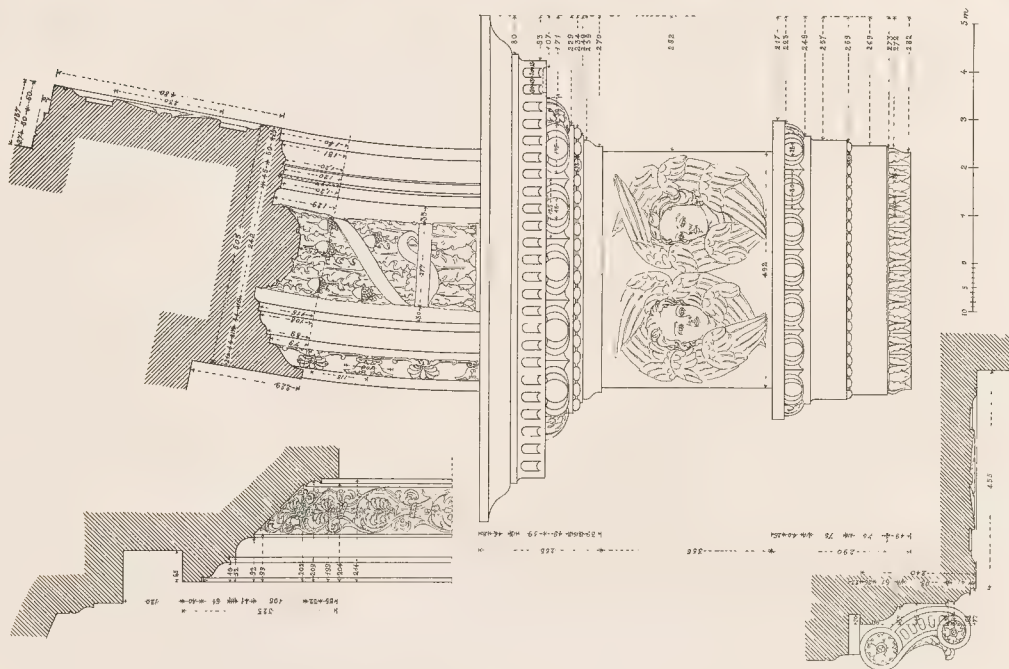
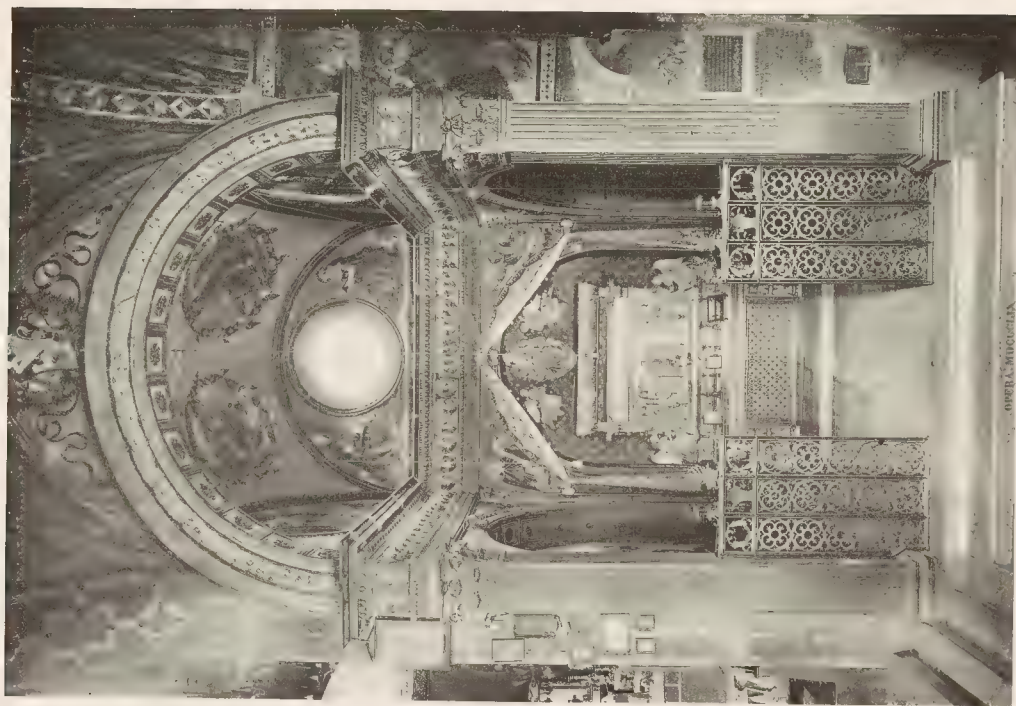
FLORENCE MONUMENT OF CARLO MARSUPPINI



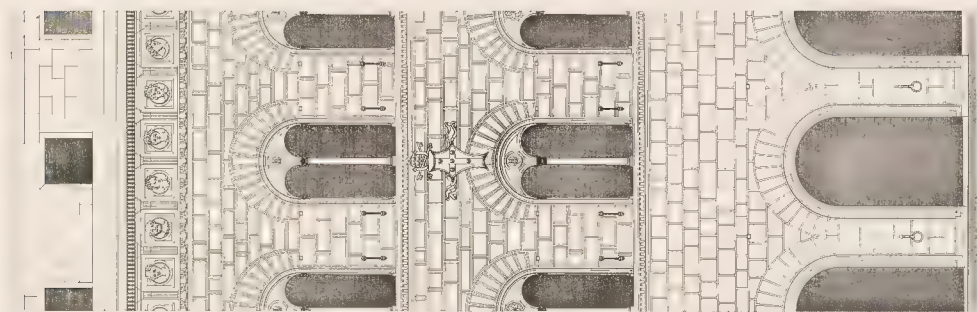
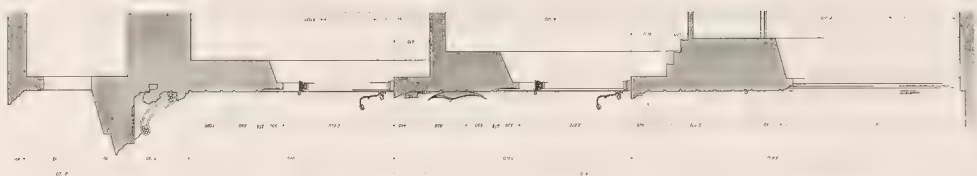


BADIA FILSOLANA, NEAR FLORENCE CULS-DE-LAMPE IN THE REFECTORY





SAN GIMIGNANO. DUOMO (COLLEGIATO) AFTER RESTORATION



SIENA—PALAZZO SPANNOCCHI, OLD PART OF THE FAÇADE

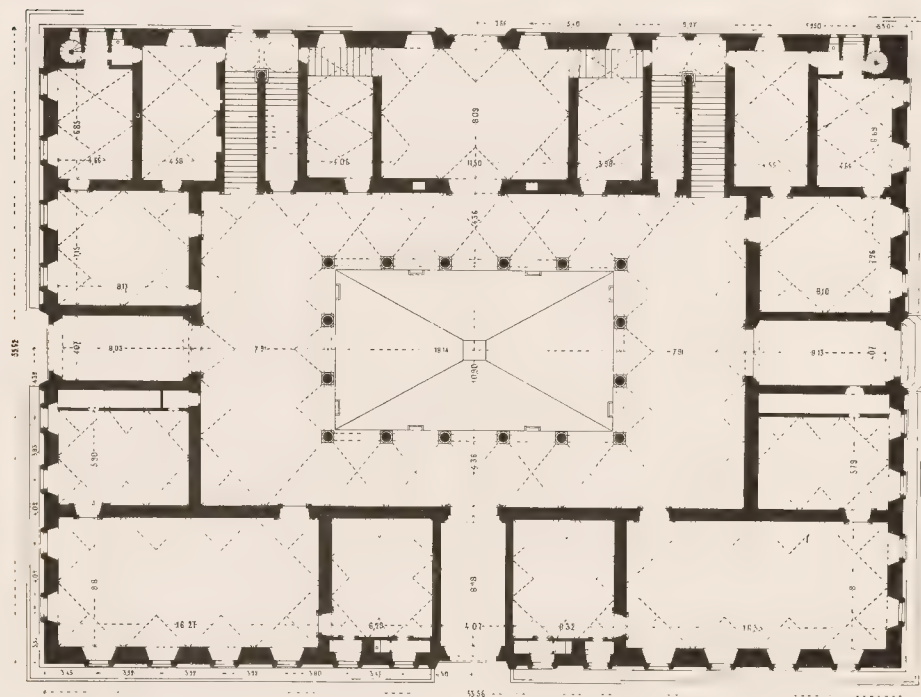
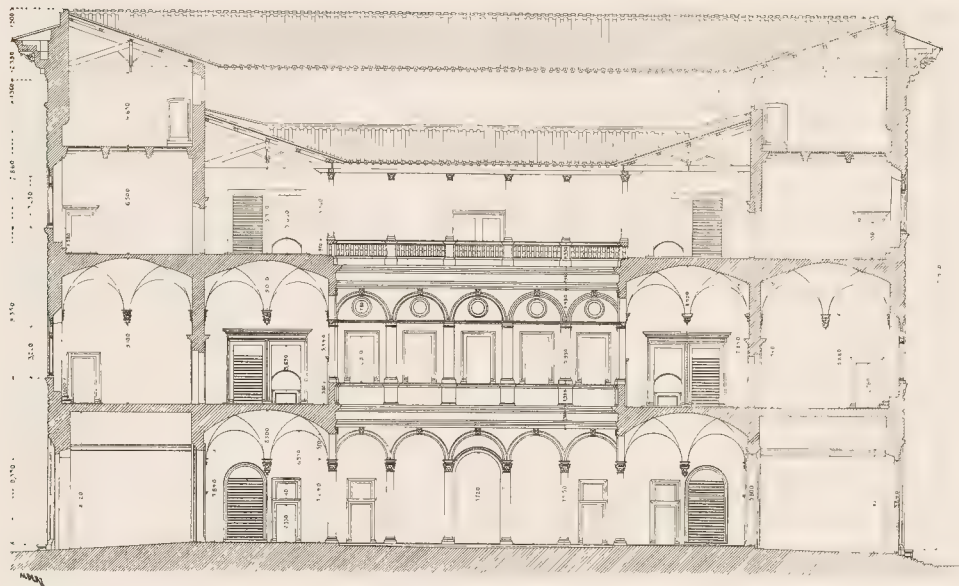


AREZZO—COURTYARD OF THE CONVENT OF S. FLORA AND S. LUCILLA

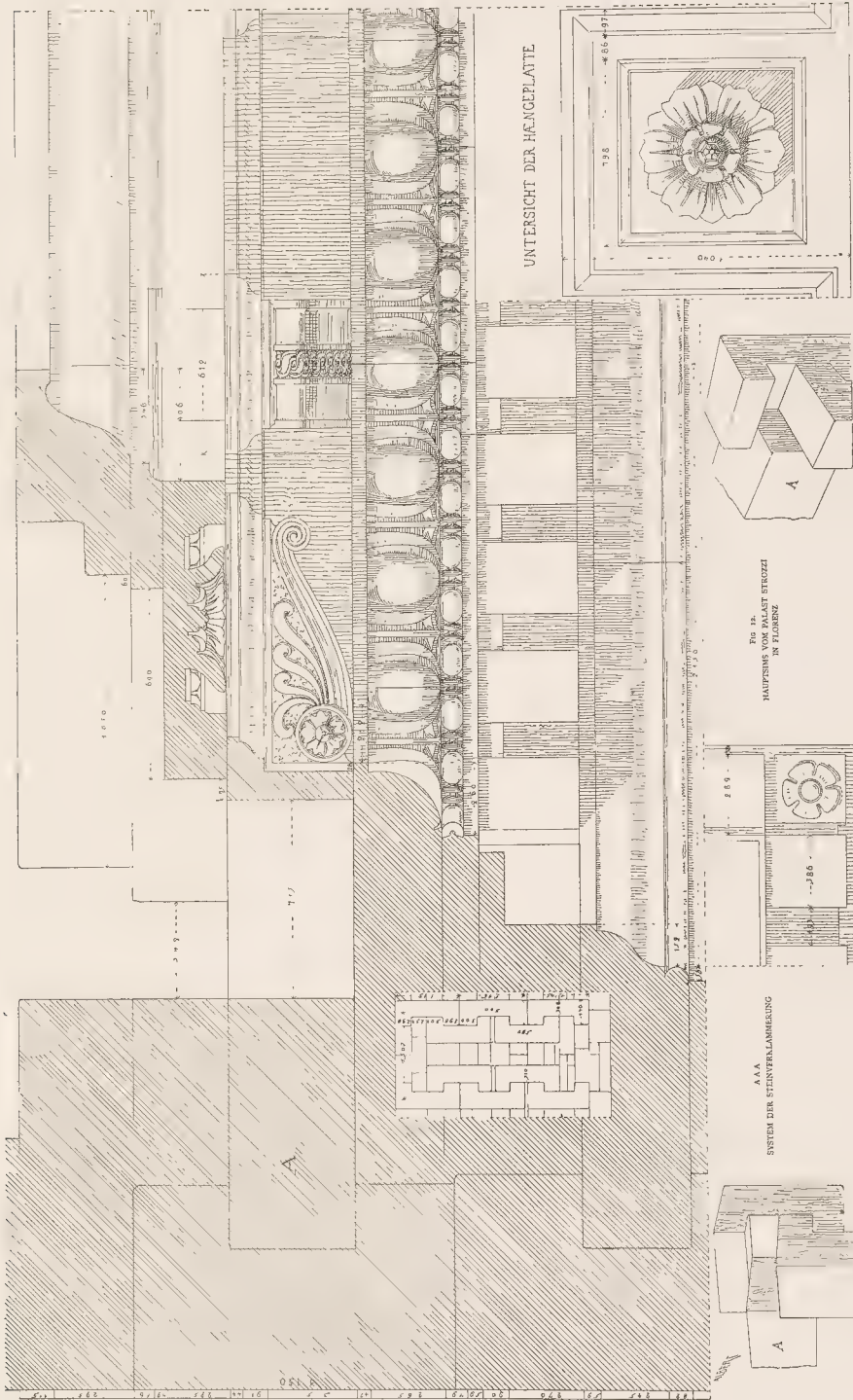


FLORENCE. PALAZZO STROZZI

BENEDETTO DA MAJANO

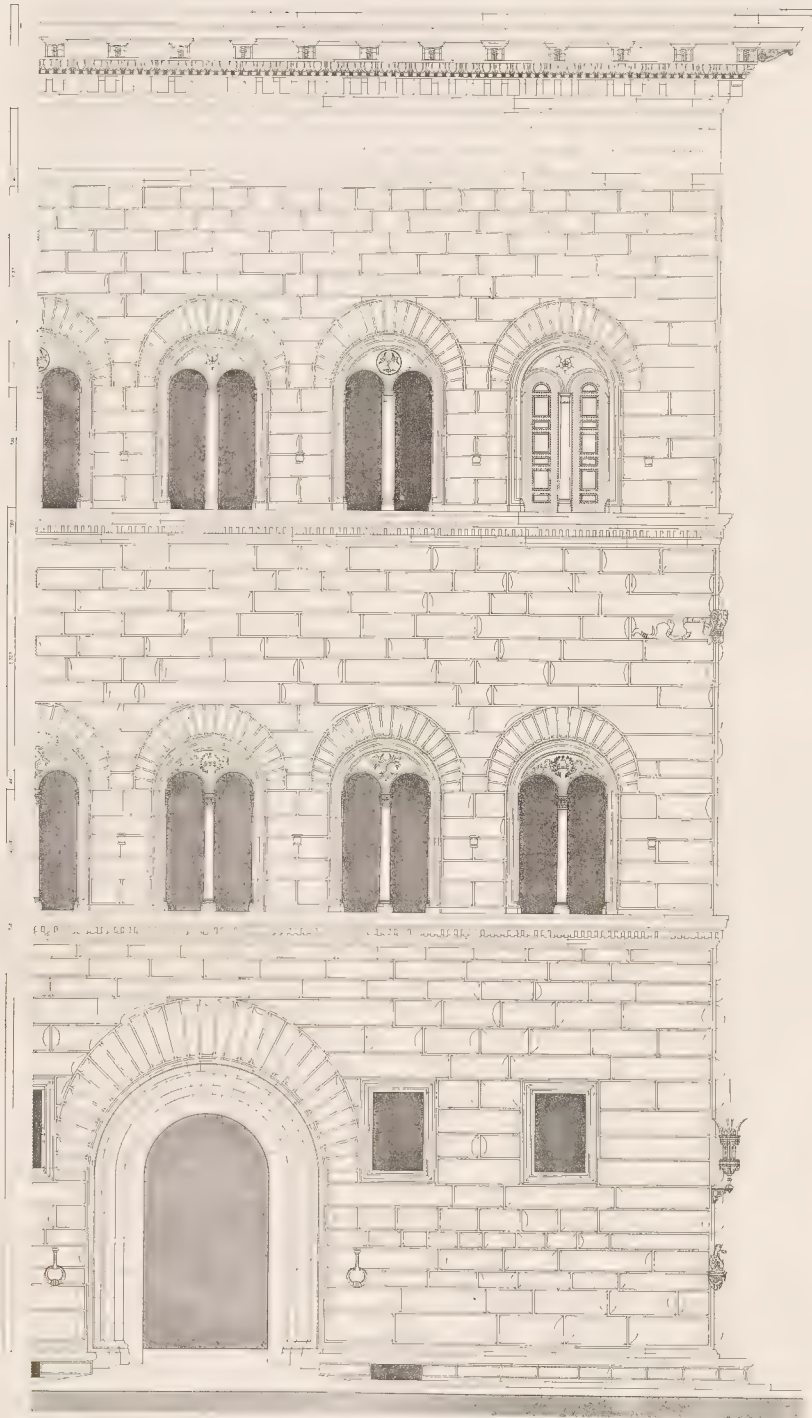


FLORENCE—PALAZZO STROZZI



FLORENCE—MAIN CORNICE OF THE PALAZZO STROZZI

BENEDETTO DA MAJANO



FLORENCE--PALAZZO STROZZI

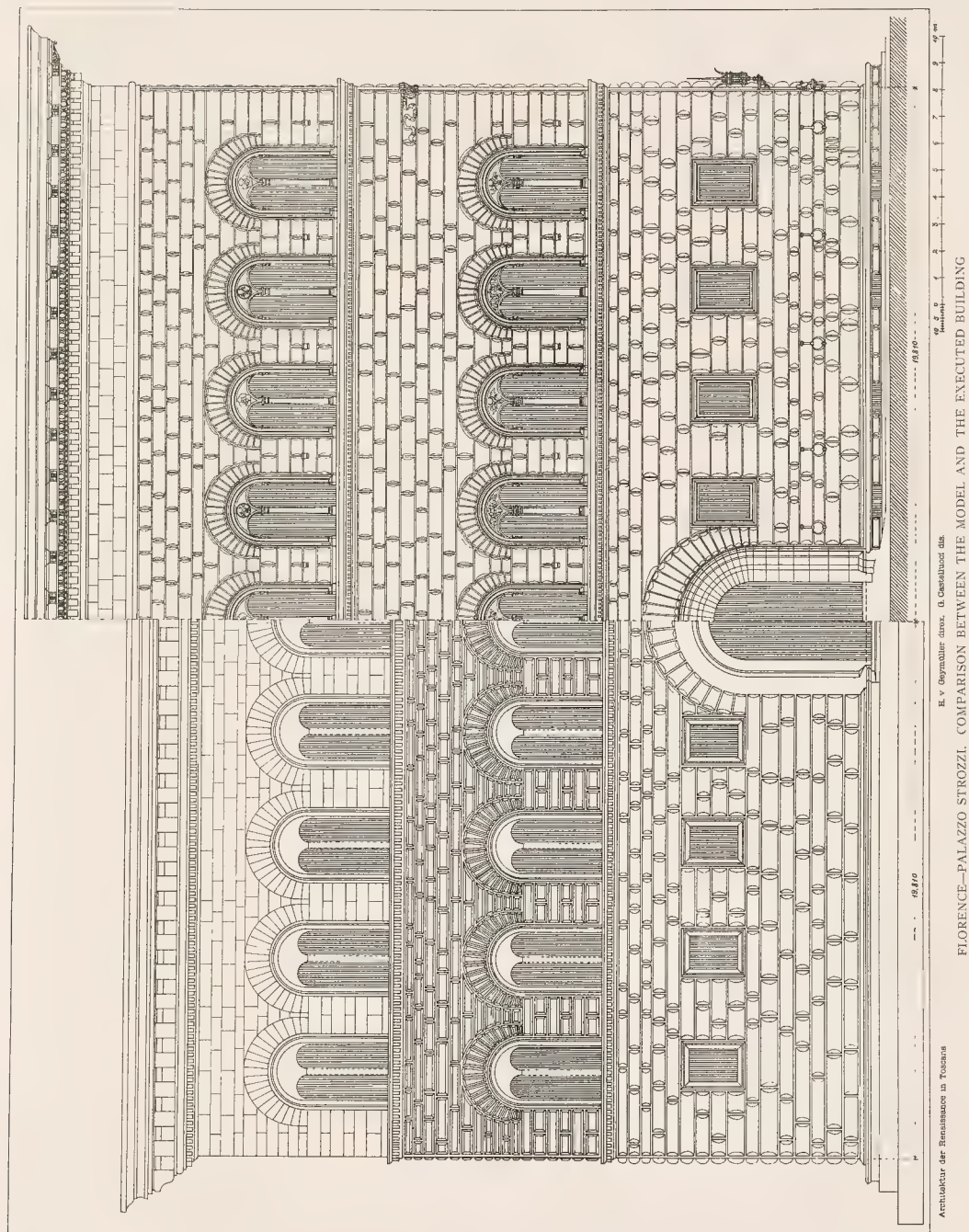


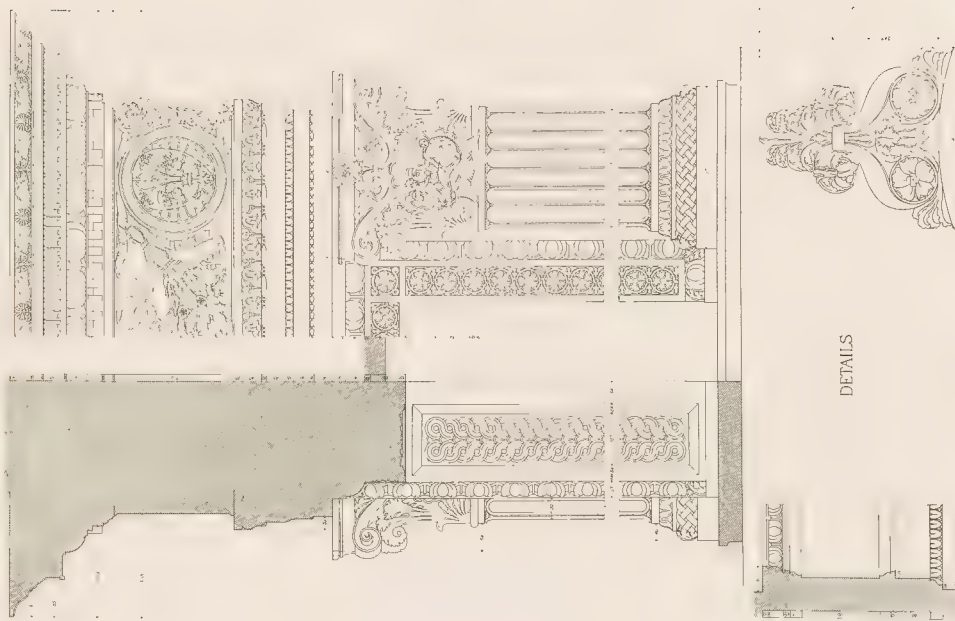
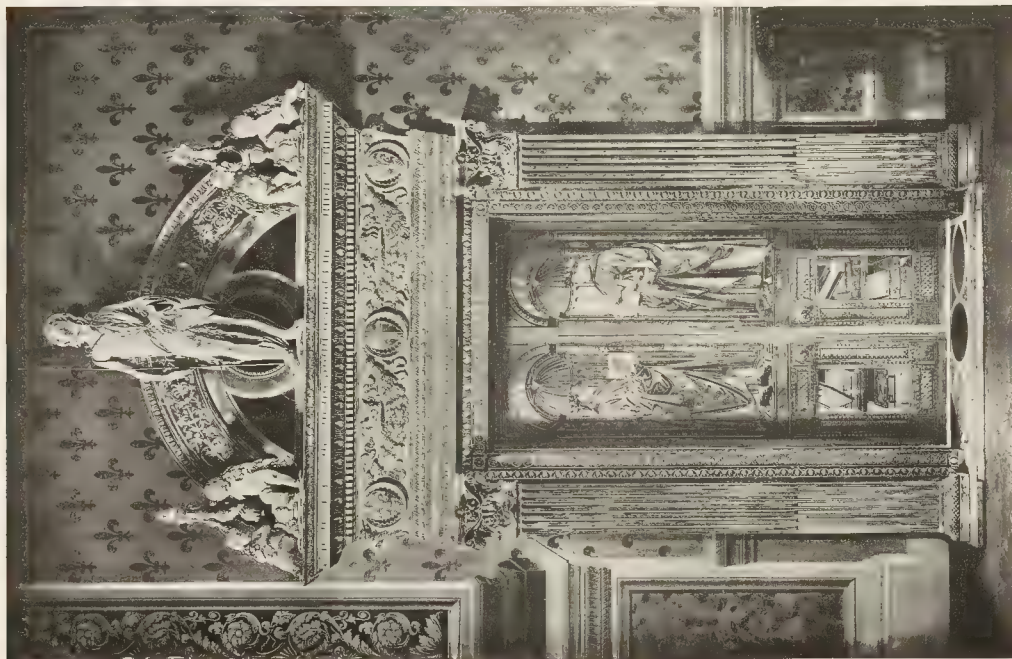
FLORENCE—CAPITALS FROM THE PALAZZO STROZZINO

GIULIANO DA MAJANO



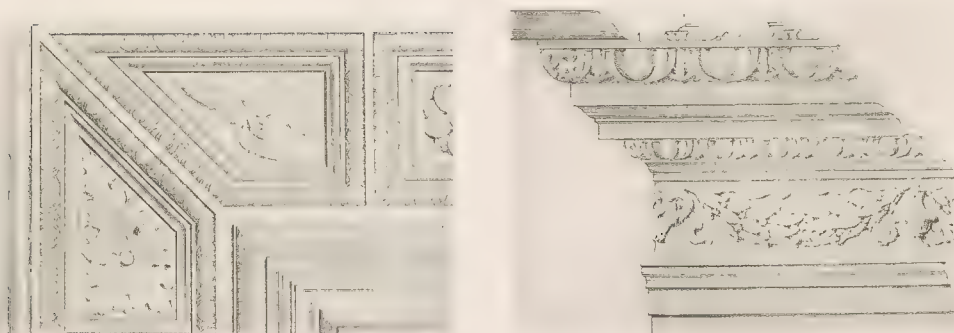
FLORENCE—CAPITALS FROM THE BADIA FIESOLANA AND PALAZZO PAZZI





FLORENCE—DOOR IN THE SALA DEI GIGLI IN THE PALAZZO VECCHIO

BENEDETTO DA MAJANO

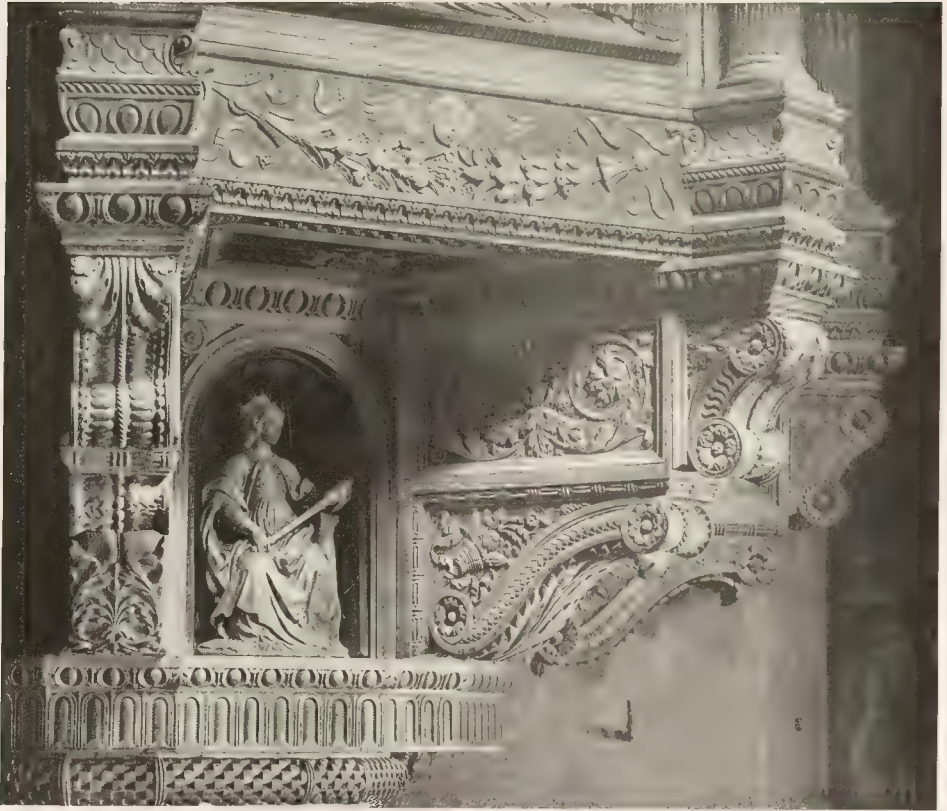


AREZZO S. MARIA DELLA GRAZIA, DETAILS OF MAIN CORNICE



AREZZO—FORE COURT OF S. MARIA DELLA GRAZIA

BENEDETTO DA MAJANO



FLORENCE—PULPIT IN THE CHURCH OF SANTA CROCE AND MONUMENT TO THE COUNT UGO, IN THE CHURCH DELLA BADIA

ANDREA SANSOVINO

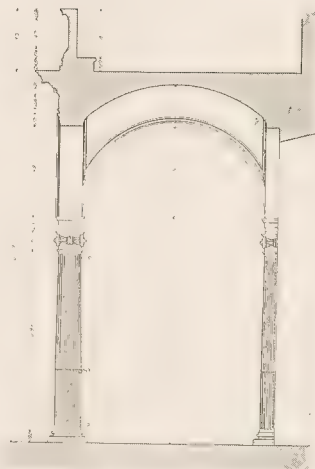
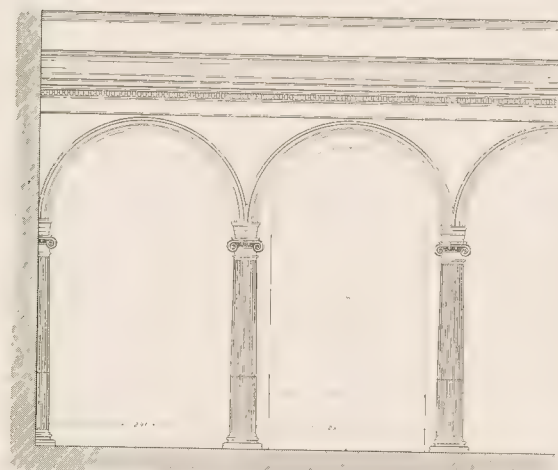


LOGGIA OF THE CHURCH

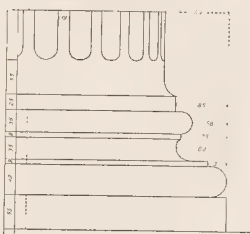


MONTE S. SAVINO—COURT IN CONVENT OF S. AGOSTINO

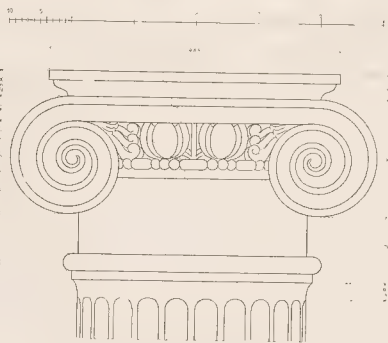
ANDREA SANSOVINO



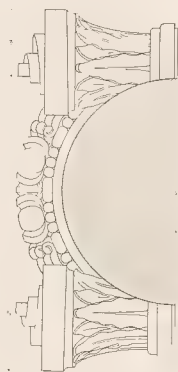
LOGGIA DER KIRCHE



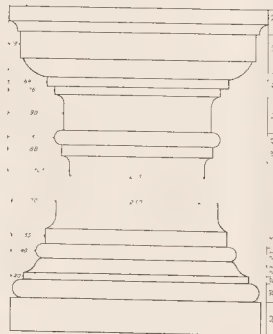
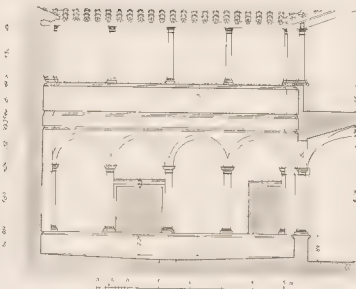
DETAILS



SÄULE DER LOGGIA

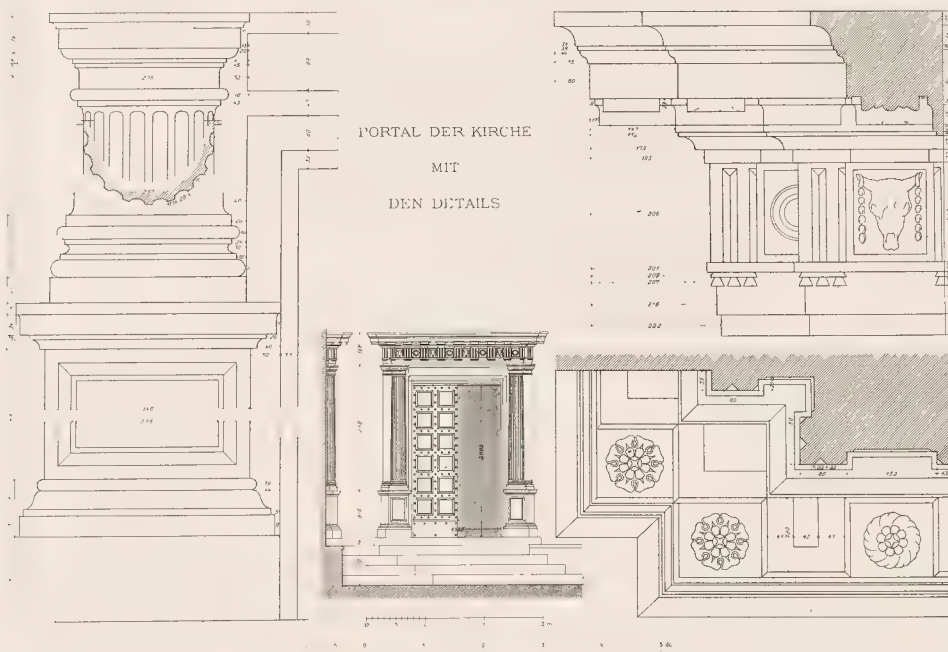
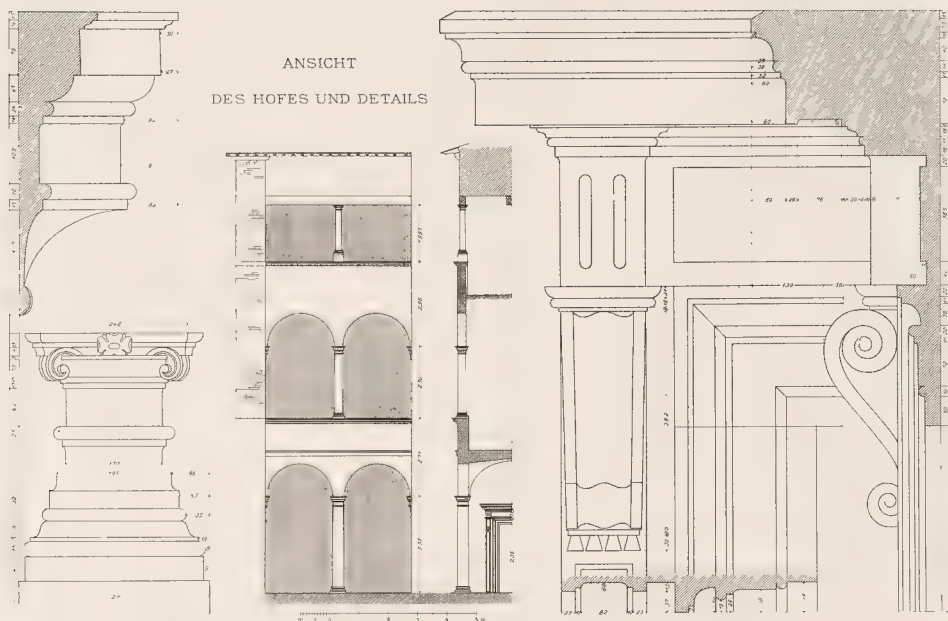


KLOSTERHOF

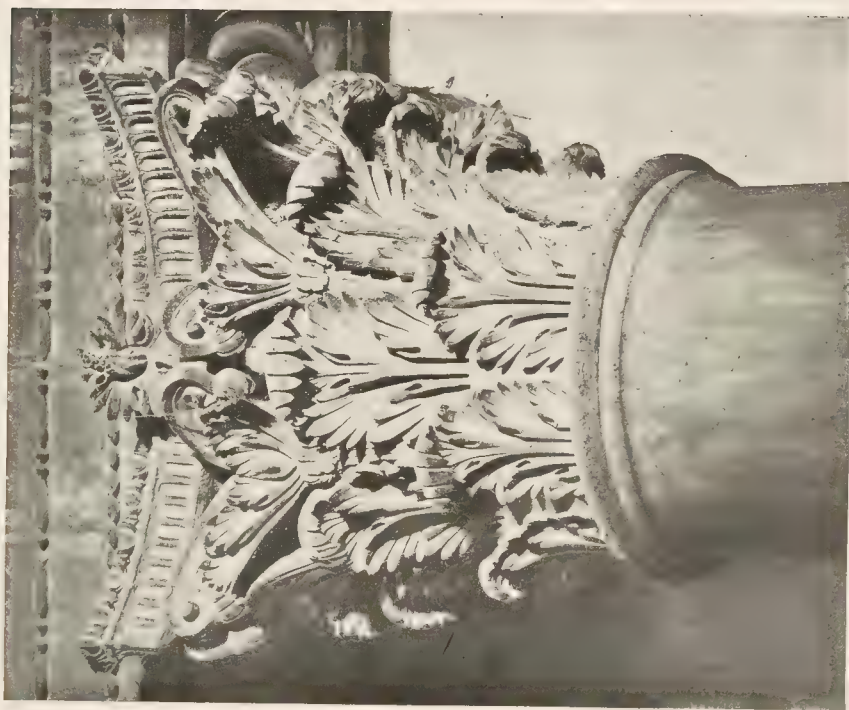
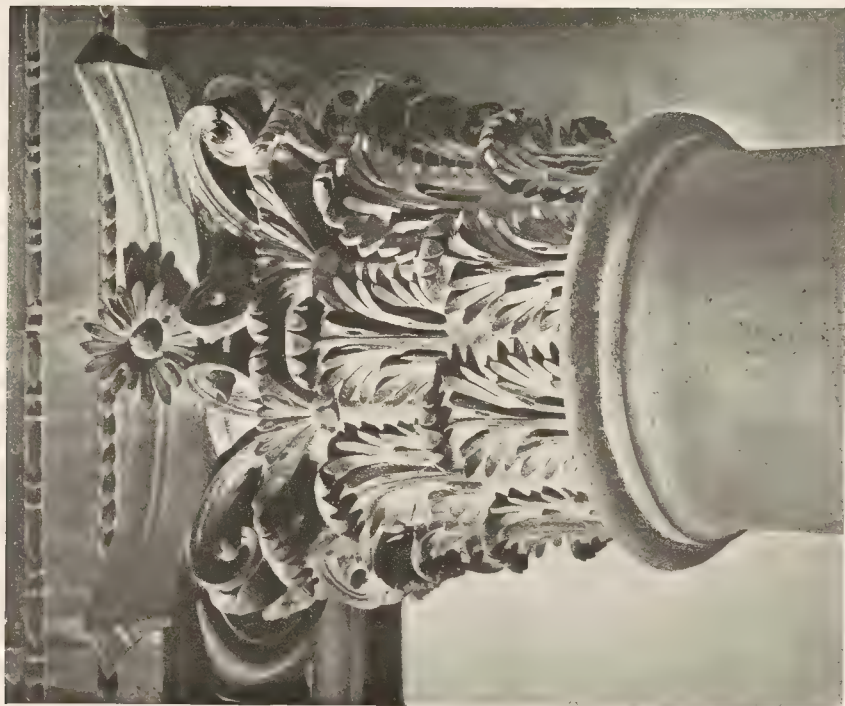


MONTE S. SAVINO—DETAILS OF THE CHURCH AND CONVENT OF S. AGOSTINO

ANDREA SANSOVINO



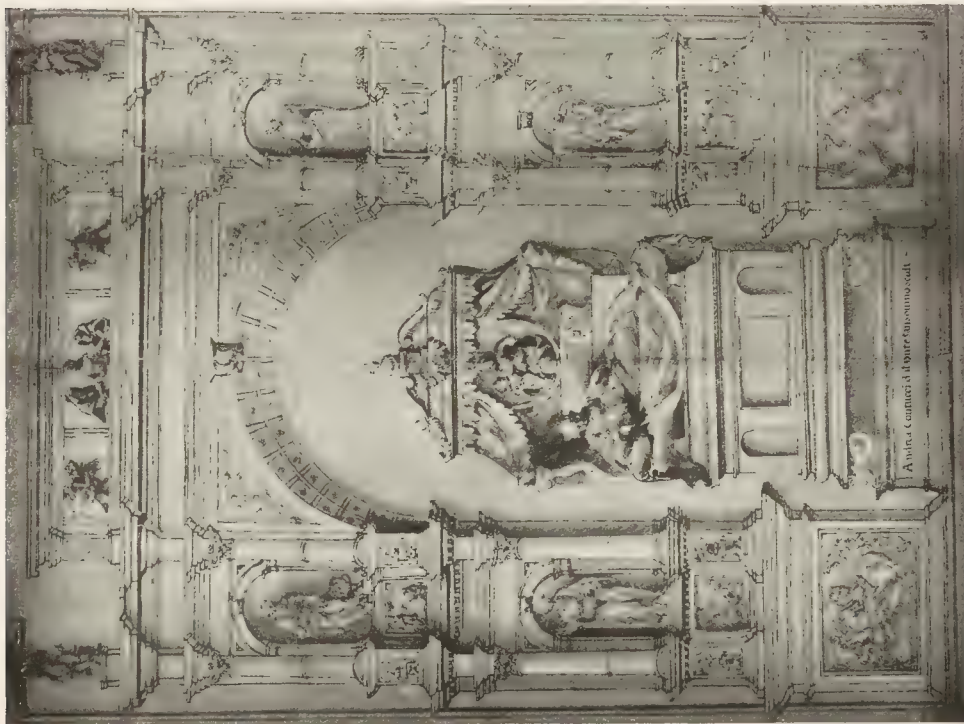
MONTE S. SAVINO—COURT OF NO. 18 PIAZZA JALITA AND DOOR OF THE CHURCH OF S. GIOVANNI



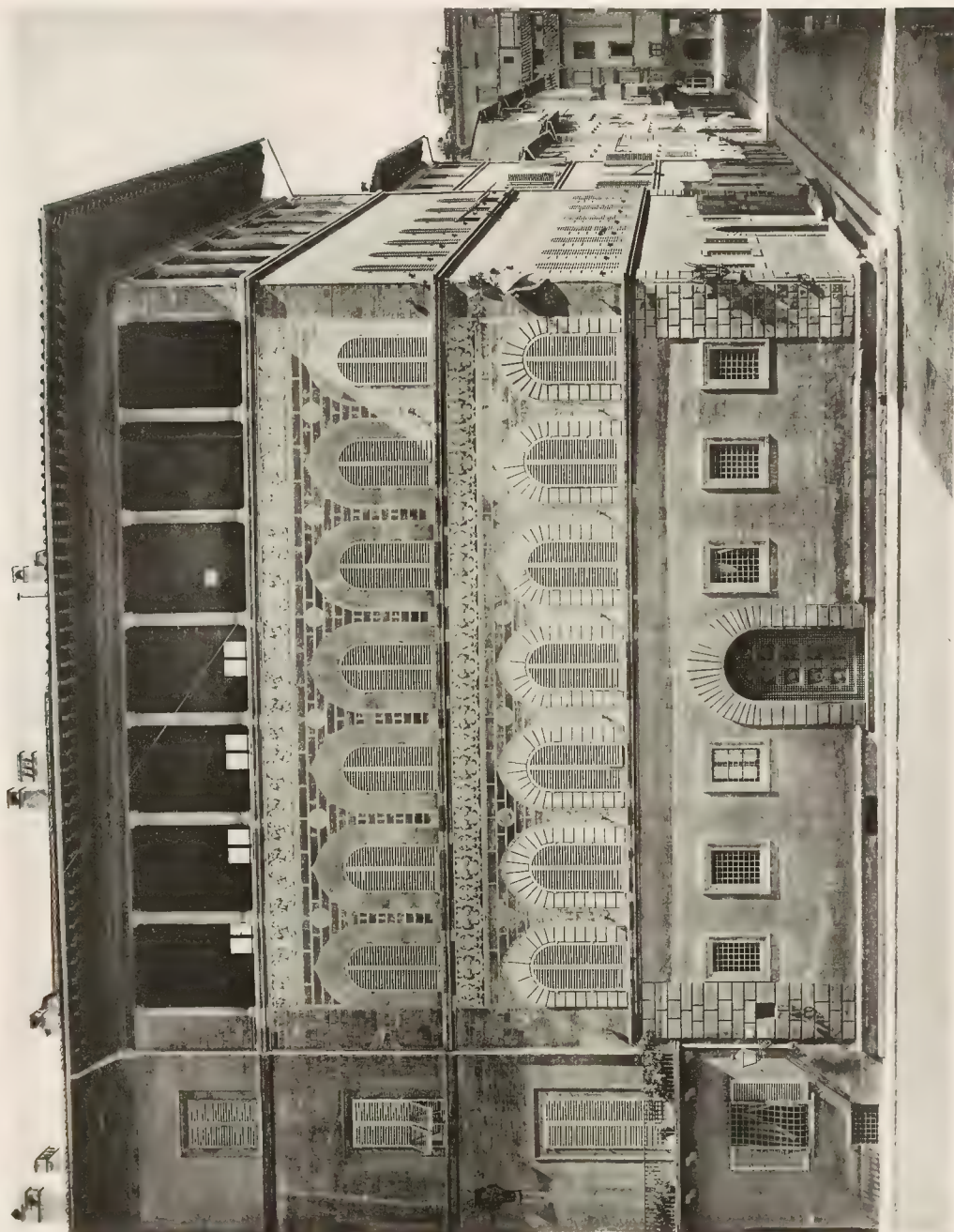
FLORENCE—CAPITALS IN THE RECEPTION ROOM OF THE SACRISTY SANTO SPIRITO



FLORENCE. CHAPEL OF THE SACRAMENTO IN SANTO SPIRITO

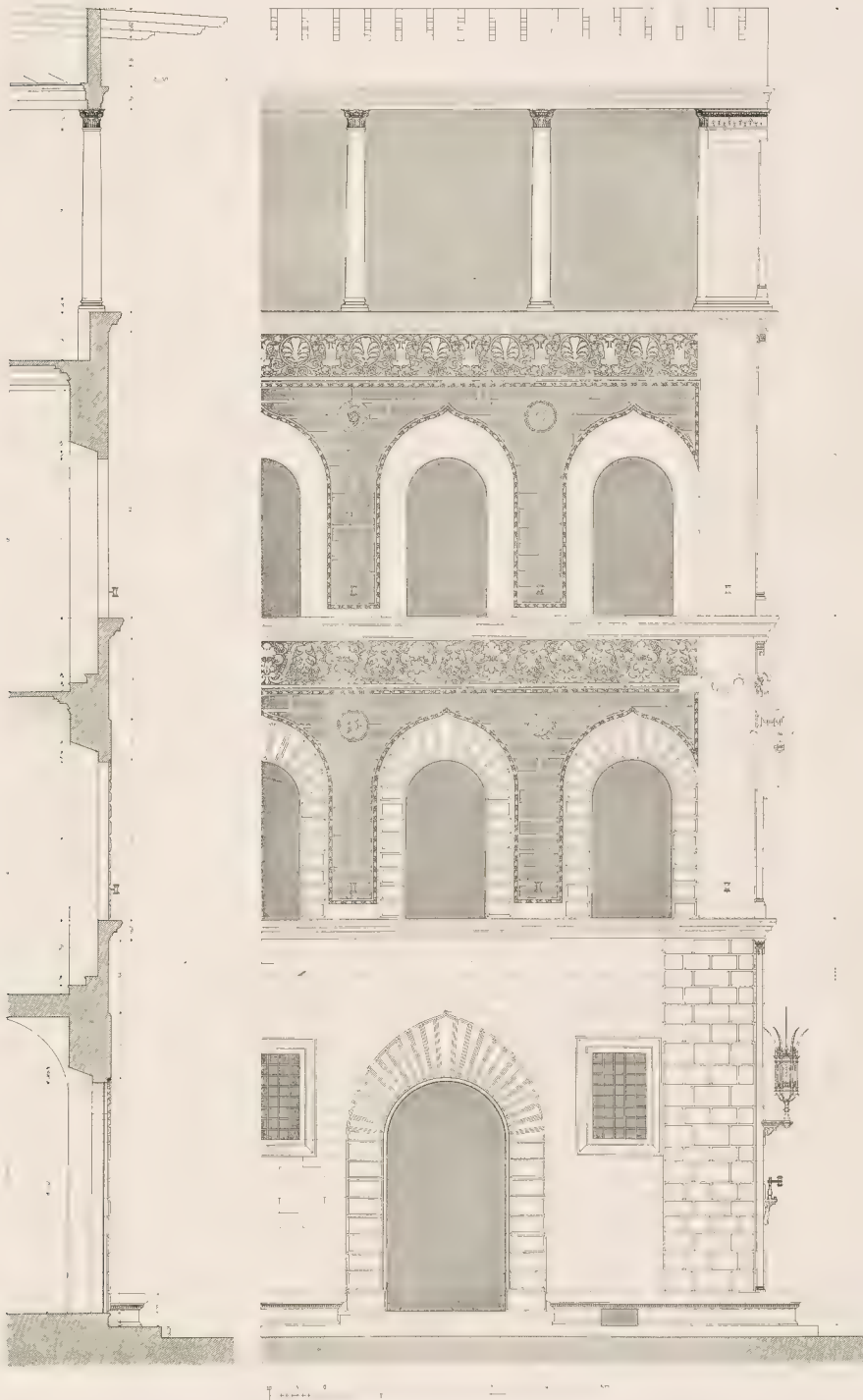


FIRST DESIGN FOR S. MARIA DEL POPOLO, ROME—IN THE UFFIZI COLLECTION—FLORENCE



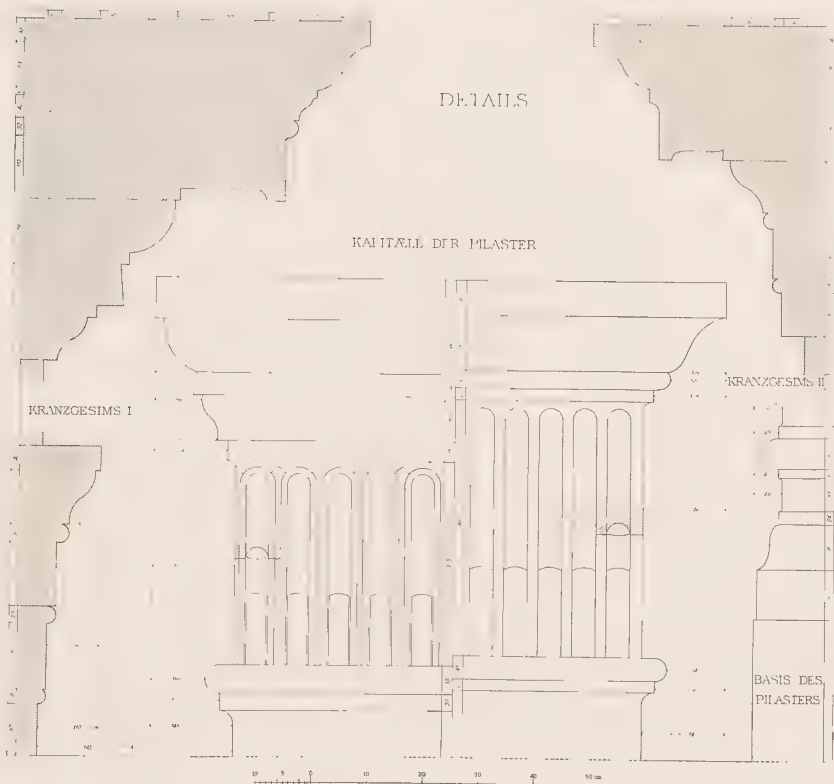
FLORENCE—PALAZZO GUADAGNI

SIMONE DEL POLLAJUOLO (IL CRONACA)



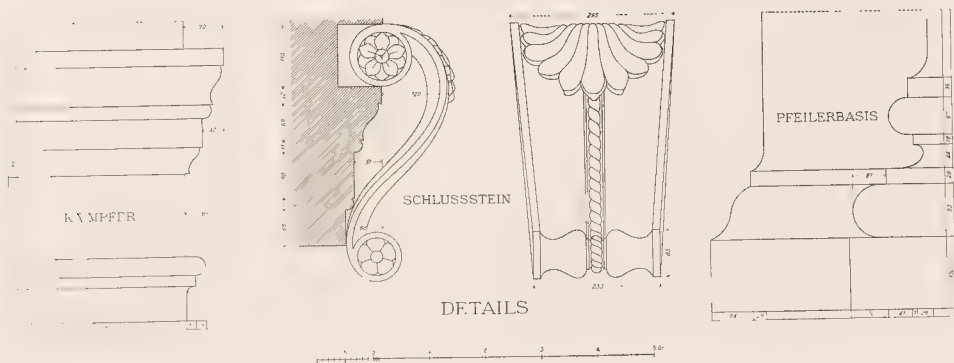
FIORENCE PALAZZO GUADAGNI

SIMONE DEL POLLAJUOLO (IL CRONACA)



FLORENCE—CHURCH OF S. SALVATORE AL MONTE

SIMONE DEL POLLAJUOLO (IL CRONACA)



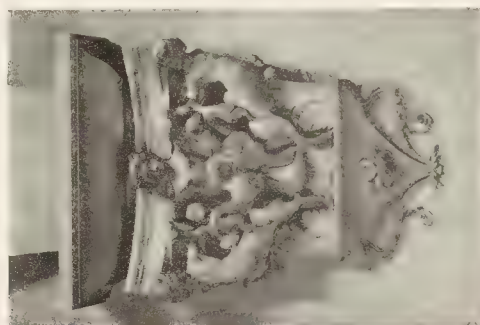
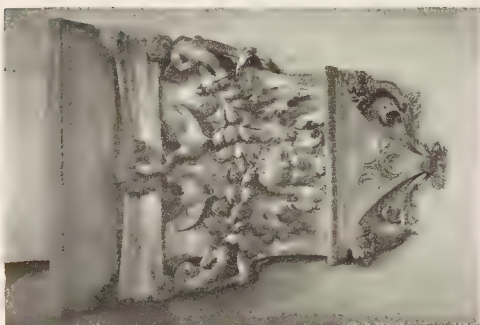
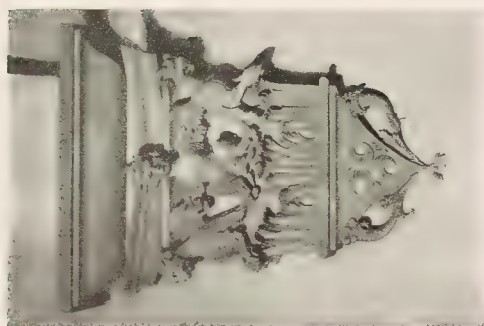
FLORENCE—DETAILS OF THE CHURCH OF S. SALVATORE AL MONTE

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FLORENCE—COURT OF THE PALAZZO STROZZI

SIMONE DEL POLLAJUOLO (IL CRONACA)



FLORENCE—CULS DE LAMPE ON THE FIRST FLOOR OF THE PALAZZO STROZZI

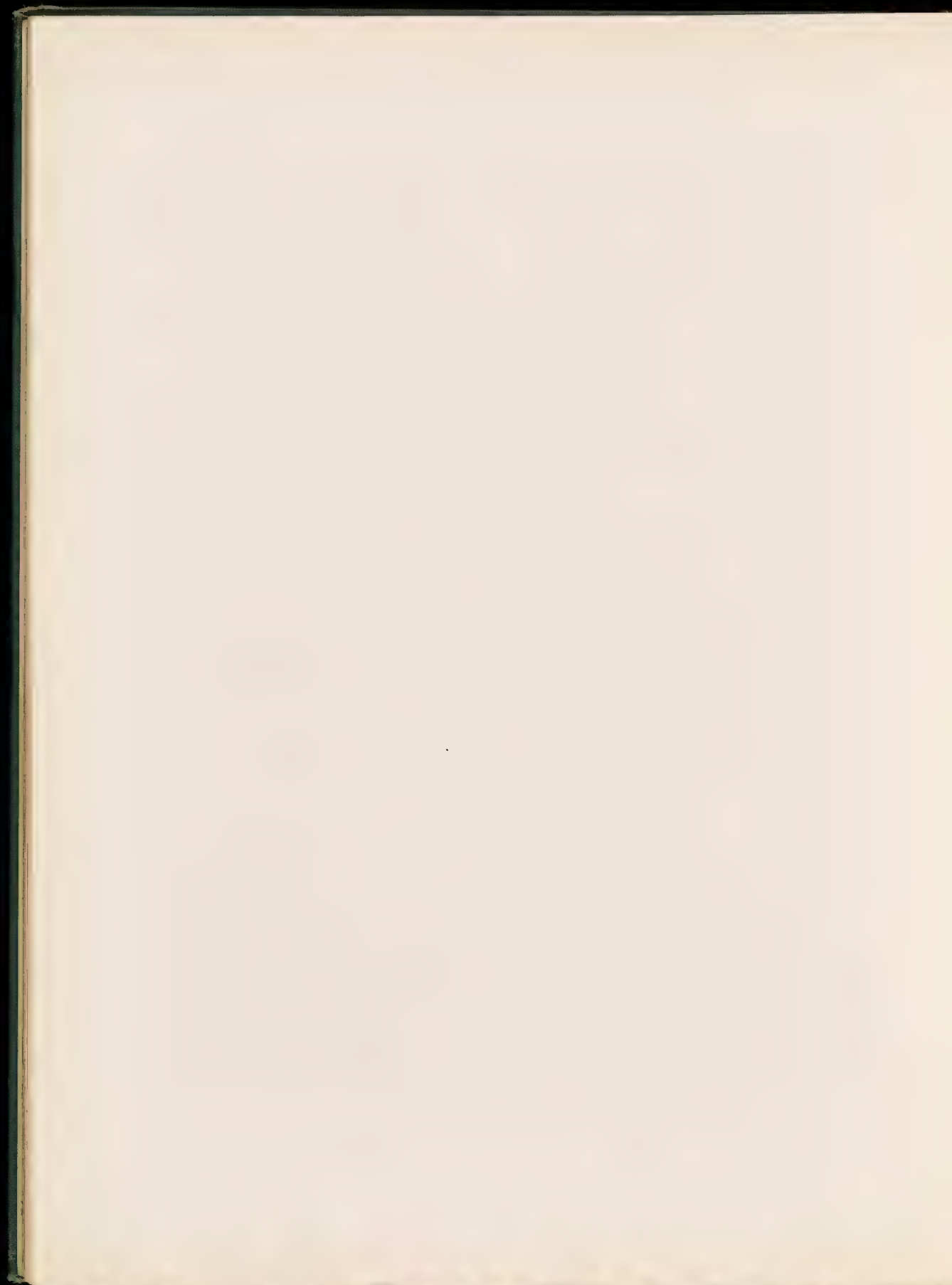
PART V

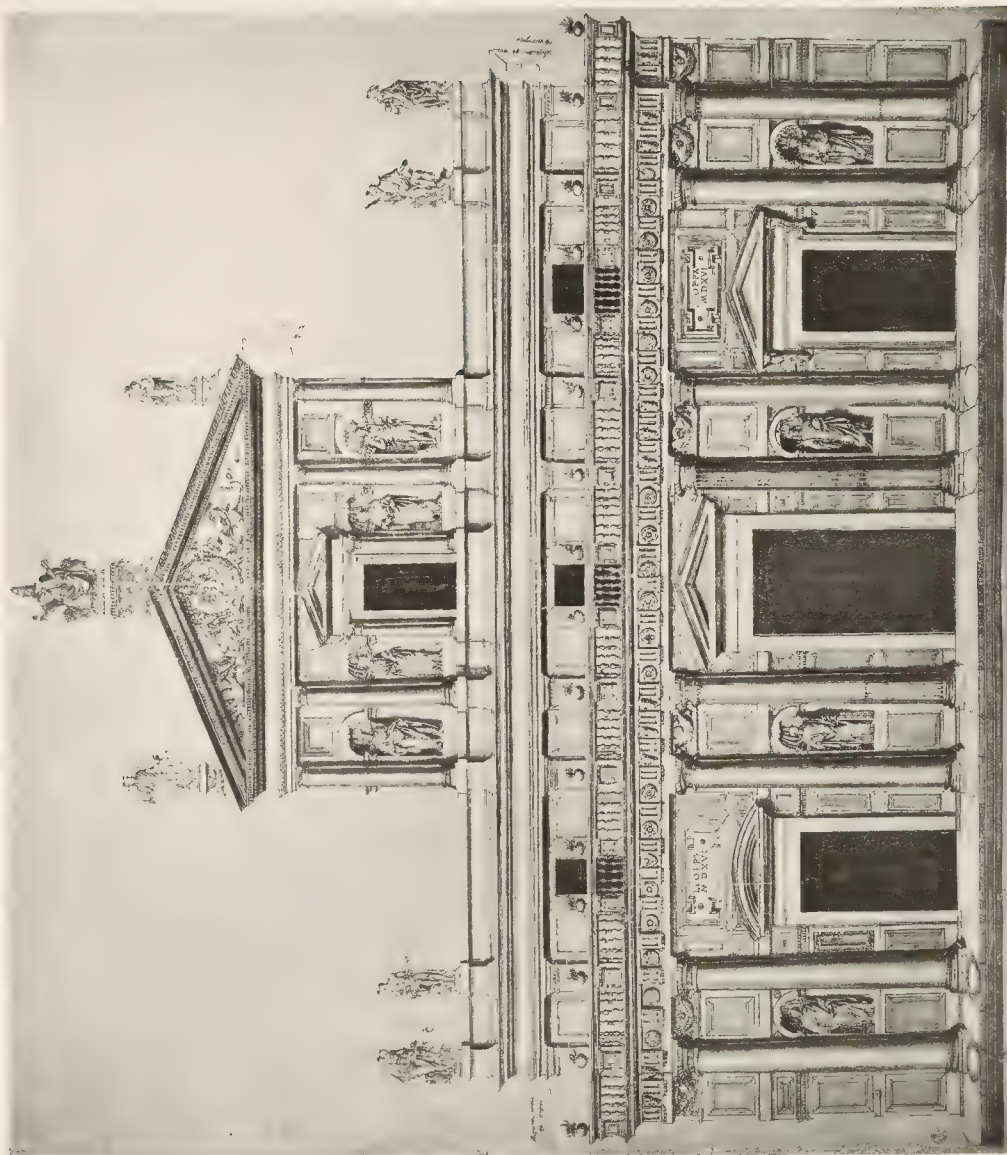
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The Work of

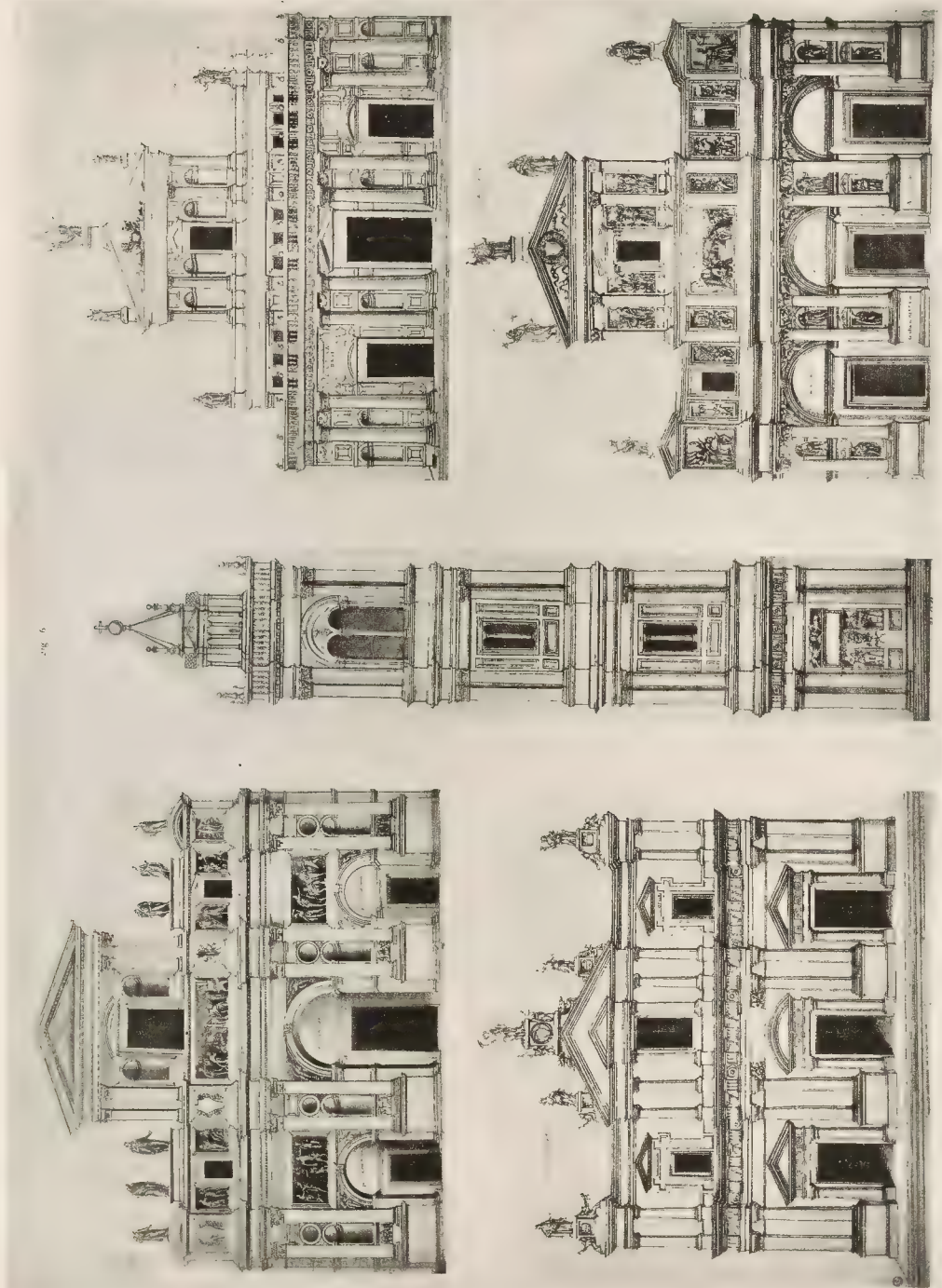
GIULIANO DA SANGALLO, 1464-1515

ANTONIO DA SANGALLO (called Il Vecchio), 1455-1534

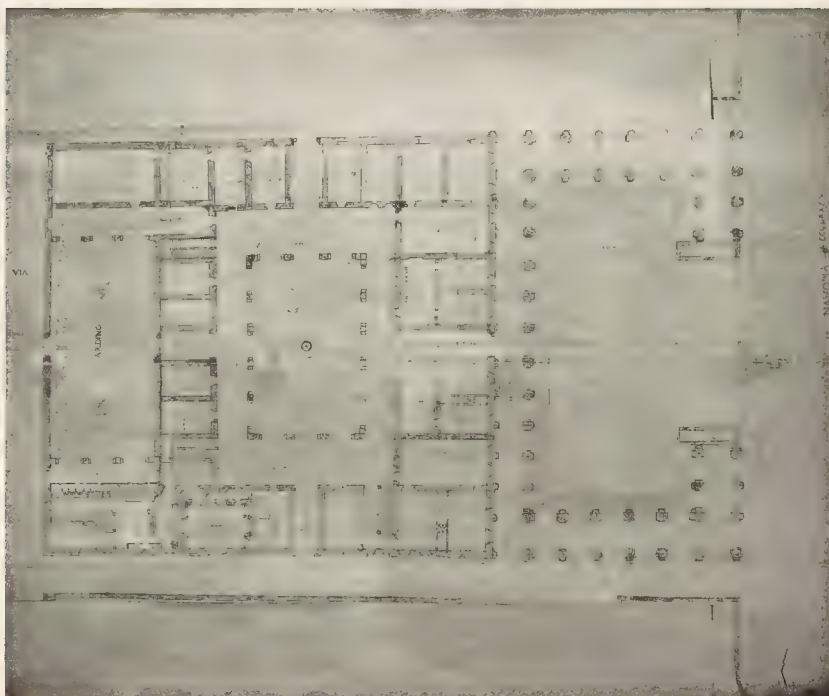




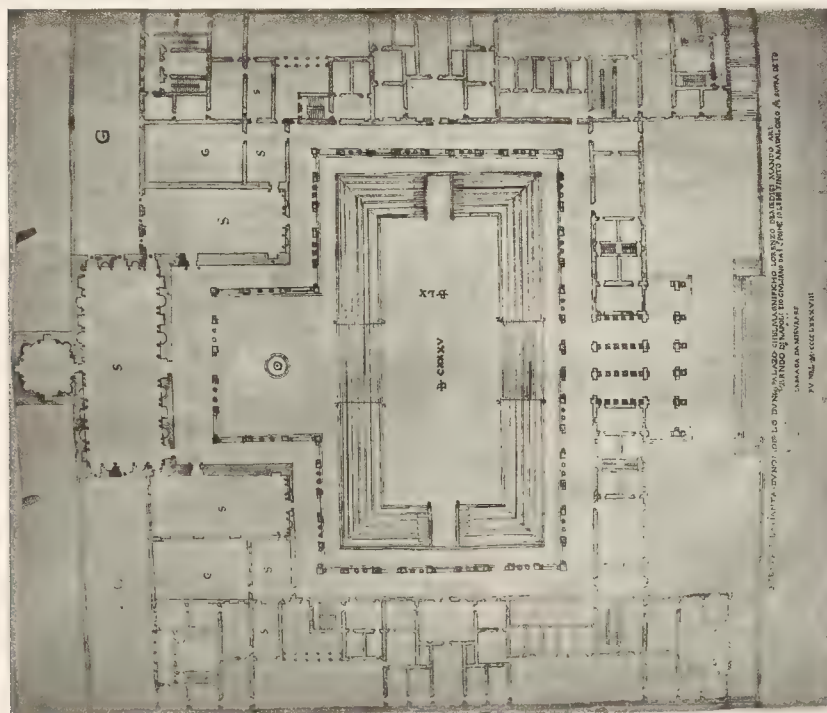
FLORENCE DESIGN FOR THE FACADE OF S. LORENZO



FLORENCE—DESIGN FOR THE FAÇADE OF S. LORENZO

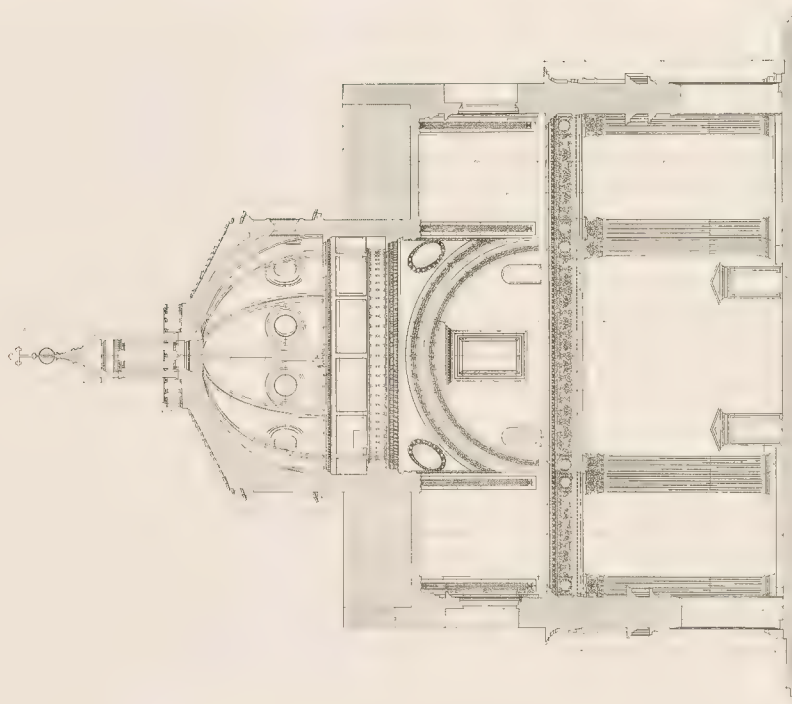
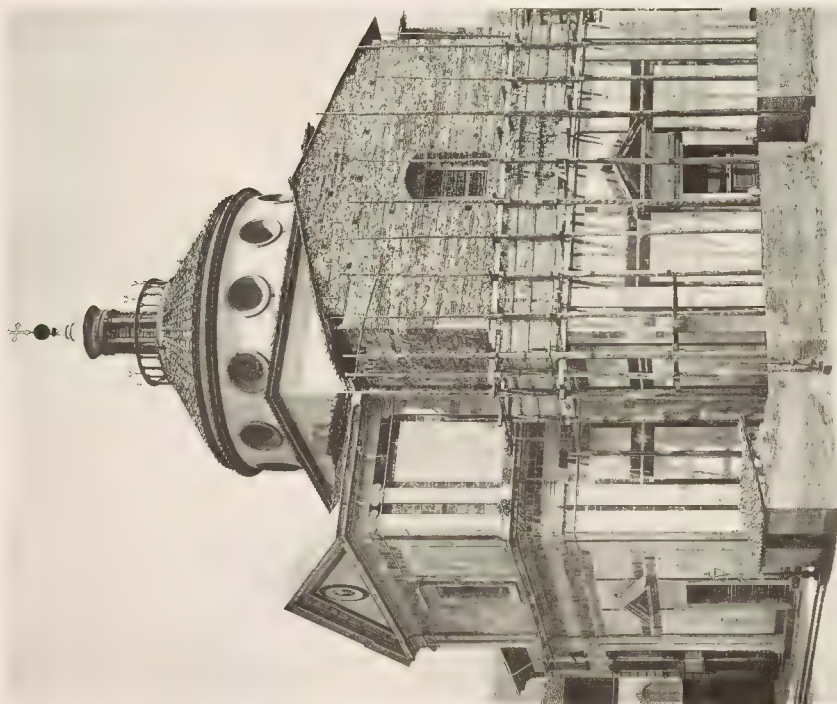


PALACE DESIGNED FOR LEO X IN 1513

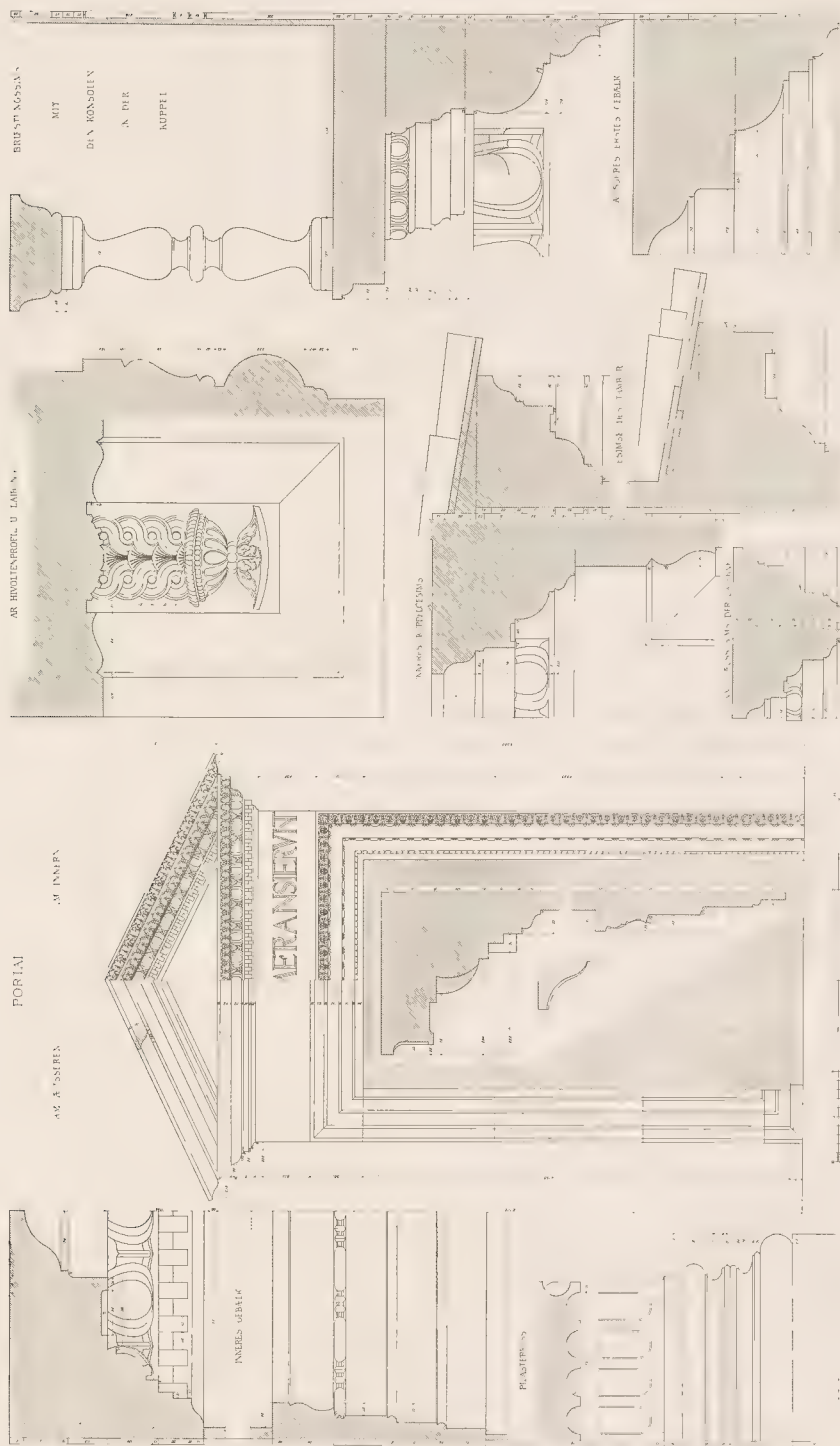


PLANS OF THE PALAZZI REALE AND PAPALI

DESIGNED FOR THE KING OF NAPLES IN 1488

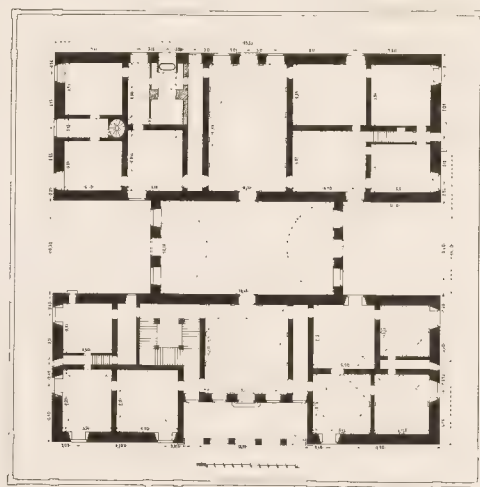
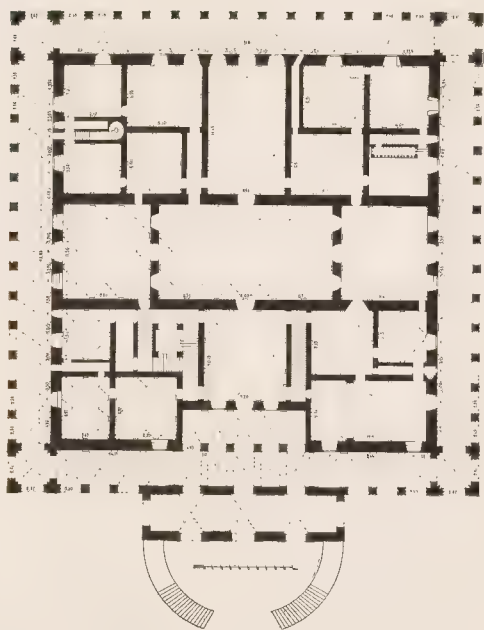
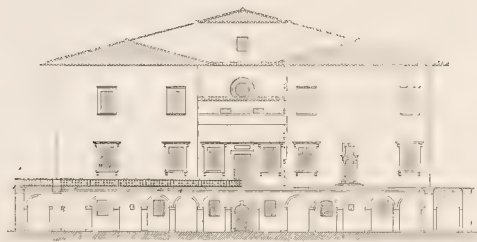
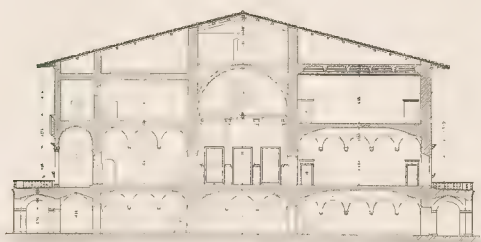


PRATO LA MADONNA DELL' CARRAIA



PRATO—DETAILS OF THE MADONNA DELLE CARCERI

GIULIANO DA SANGALLO



POGGIO A CAJANO, NEAR FLORENCE VILLA REALE



POGGIO A CAJANO, NEAR FLORENCE—VILLA REALE

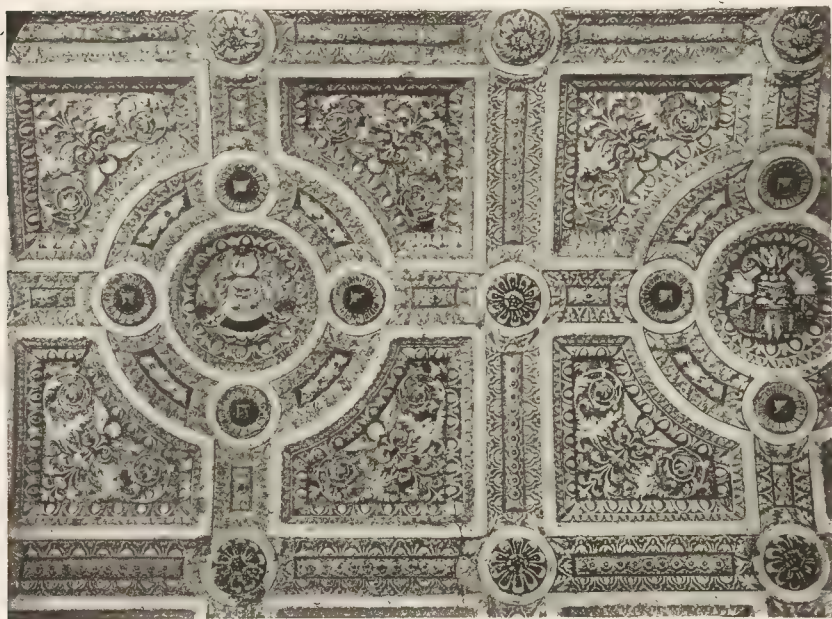
GIULIANO DA SANGALLO





POGGIO A CAJANO, NEAR FLORENCE—THE GRAND SALON IN THE VILLA REALE

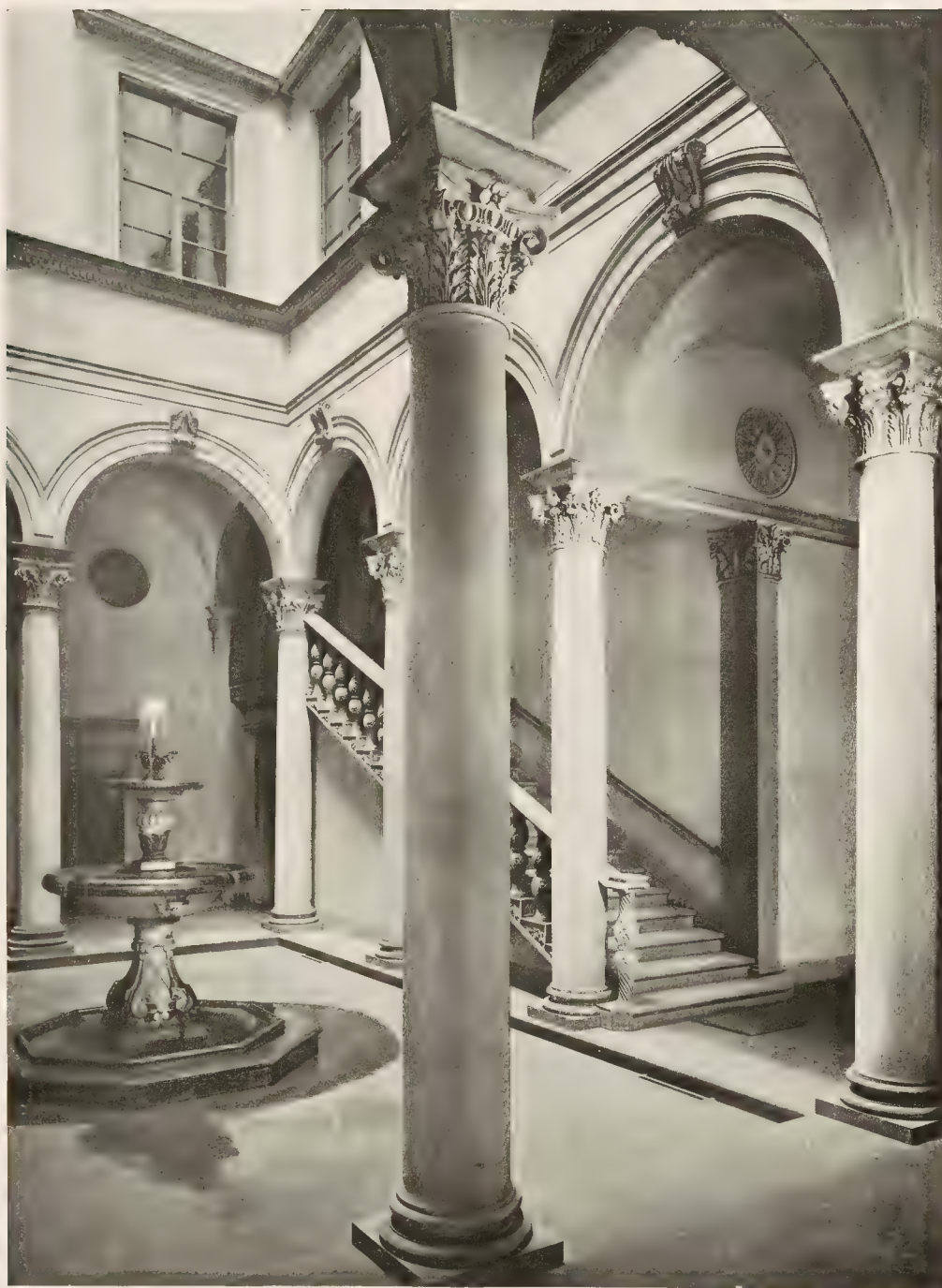
GIULIANO DA SANGALLO



VILLA REALE

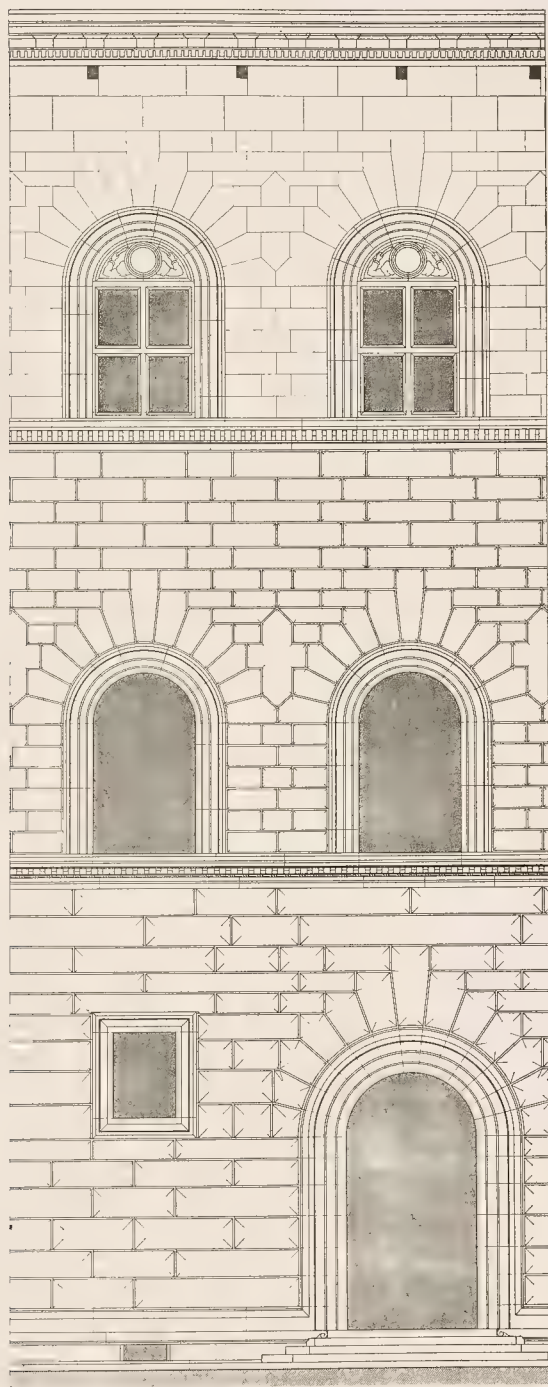


FLORENCE--THE PALAZZO GONDI

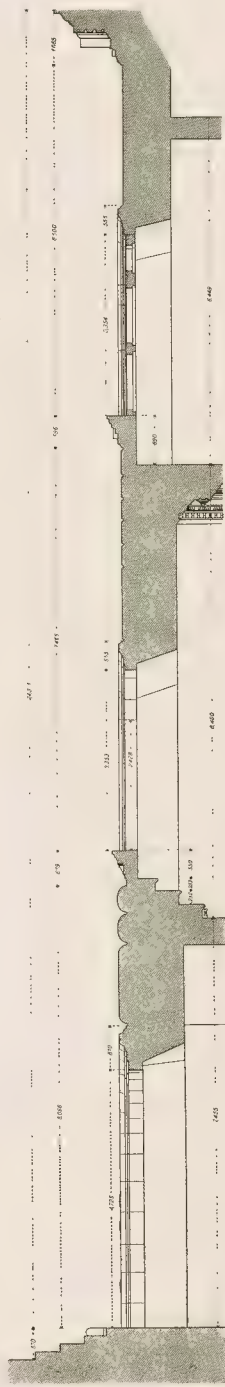


FLORENCE—COURT IN THE PALAZZO GONDI

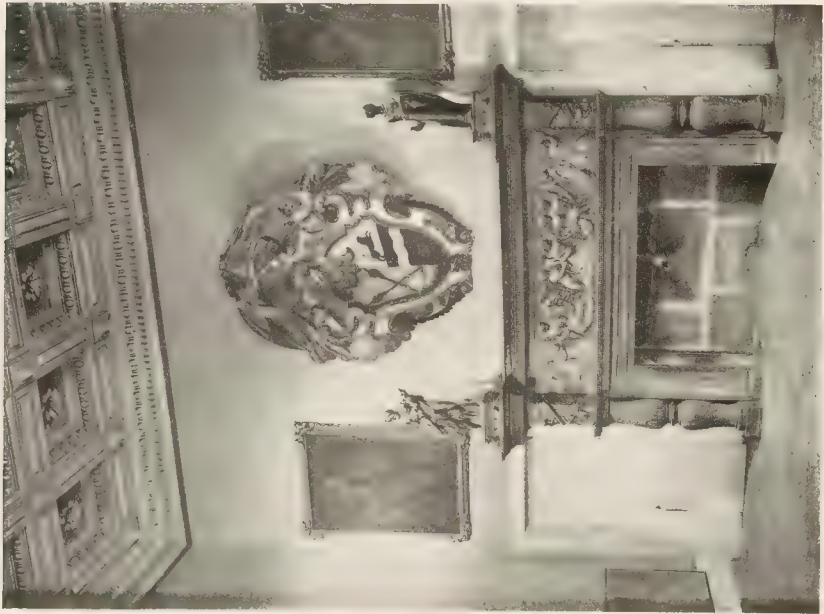
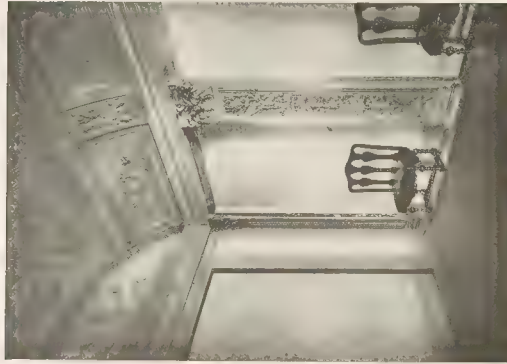
GIULIANO DA SANGALLO



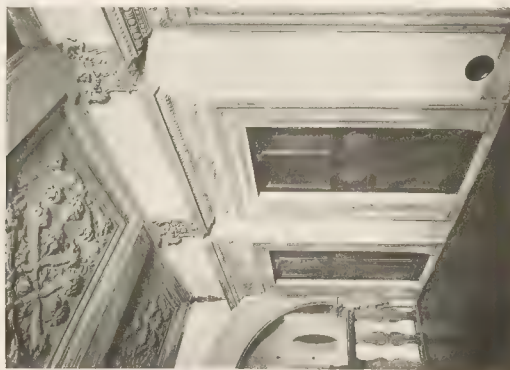
FLORENCE—PALAZZO GONDI

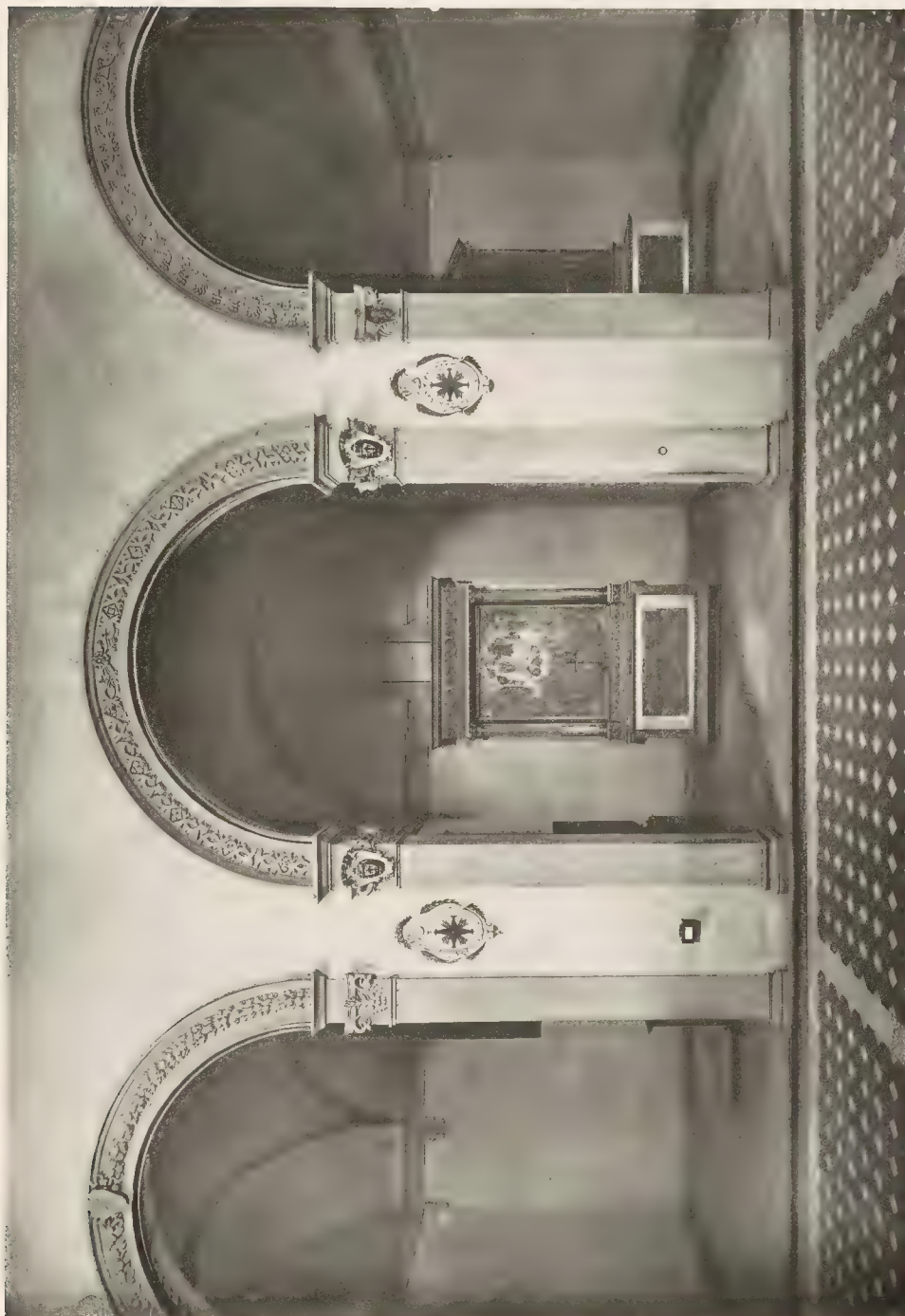


GIULIANO DA SANGALLO



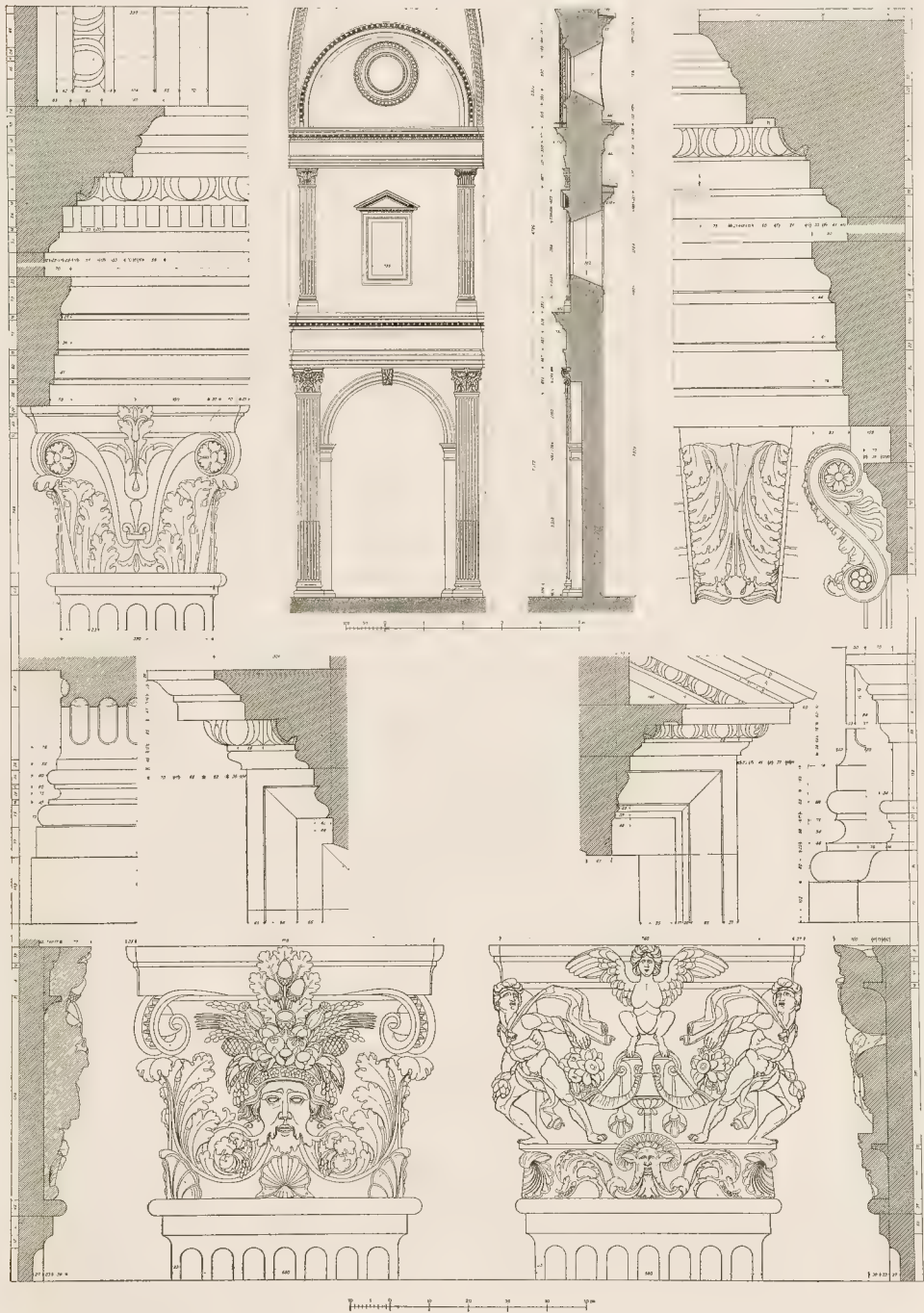
FLORENCE—PALAZZO CONDI



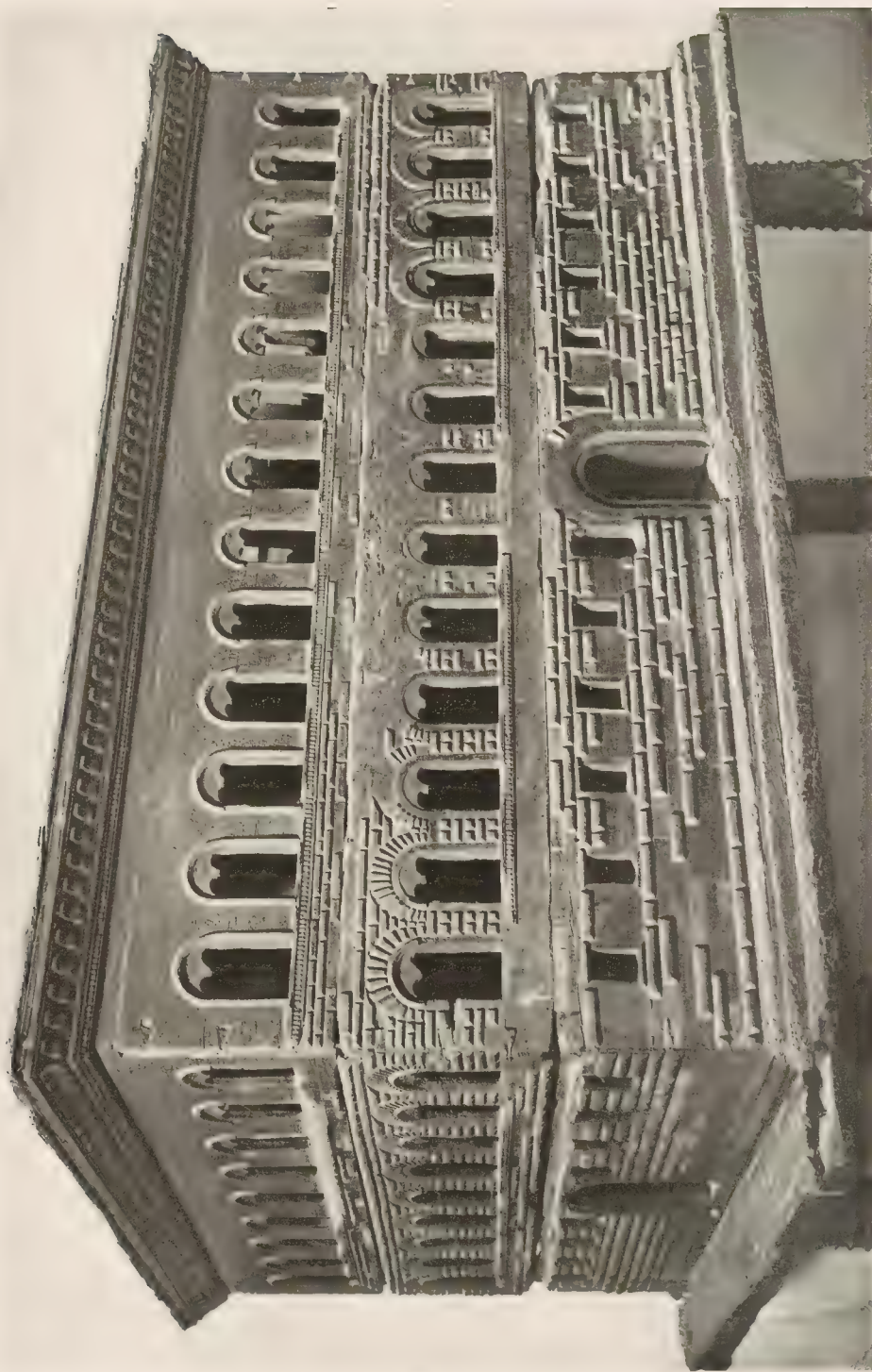


FLORENCE—CHURCH OF S. MARIA MADDALENA DE' PAZZI

GIULIANO DA SANGALLO AND S. DEL POLLAJUOLO

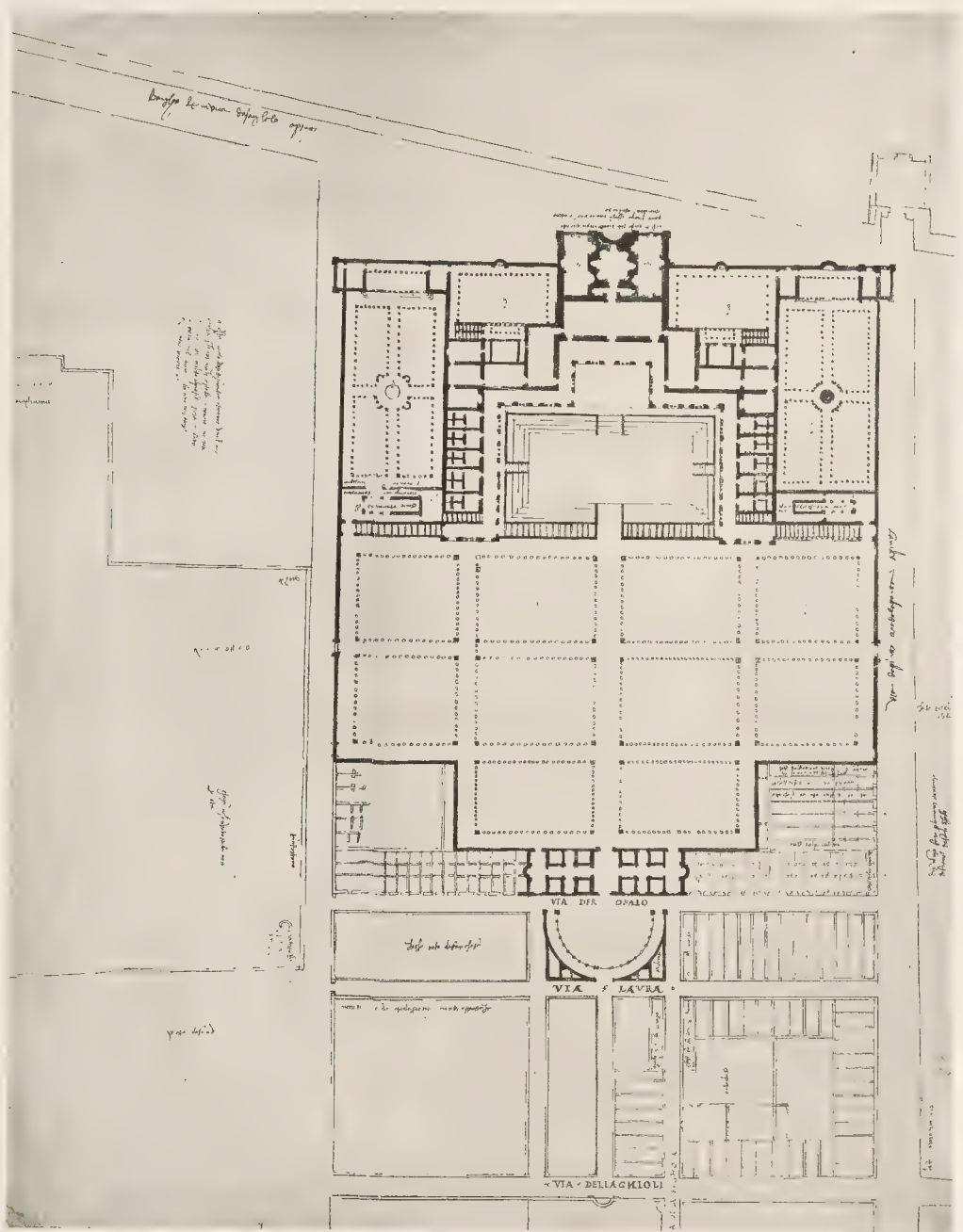


FLORENCE—DETAILS OF THE SACRISTY DI SANTO SPIRITO. TWO CAPITALS BY SANSOVINO



FLORENCE. ORIGINAL WOOD MODEL OF THE PALAZZO STROZZI

ANTONIO DA SANGALLO THE ELDER



FLORENCE—ORIGINAL PLAN FOR A MEDICI PALACE

ANTONIO DA SANGALLO THE ELDER

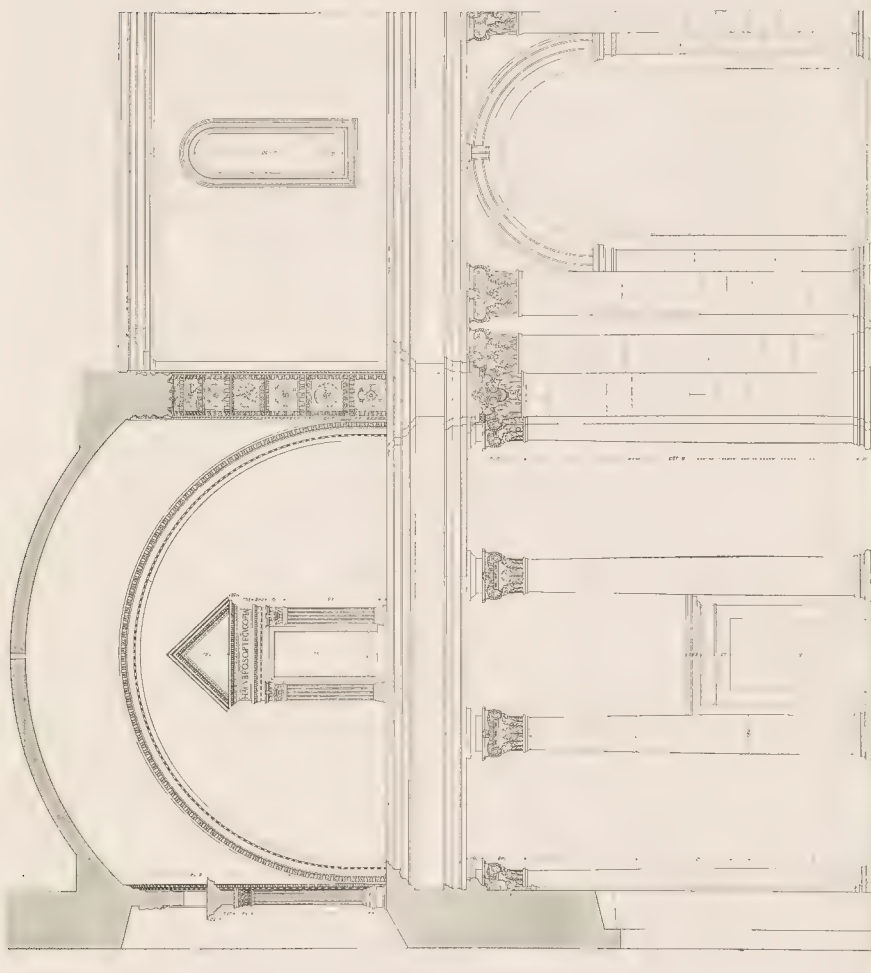
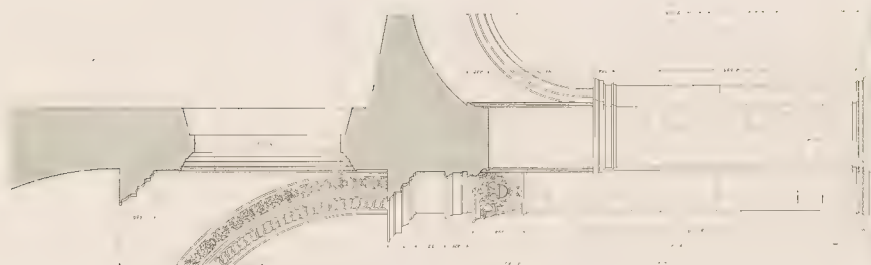


FLORENCE—LOGGIA IN THE PLAZA DELL' ANNUNZIATA OPPOSITE THE HOSPITAL OF THE INNOCENTI



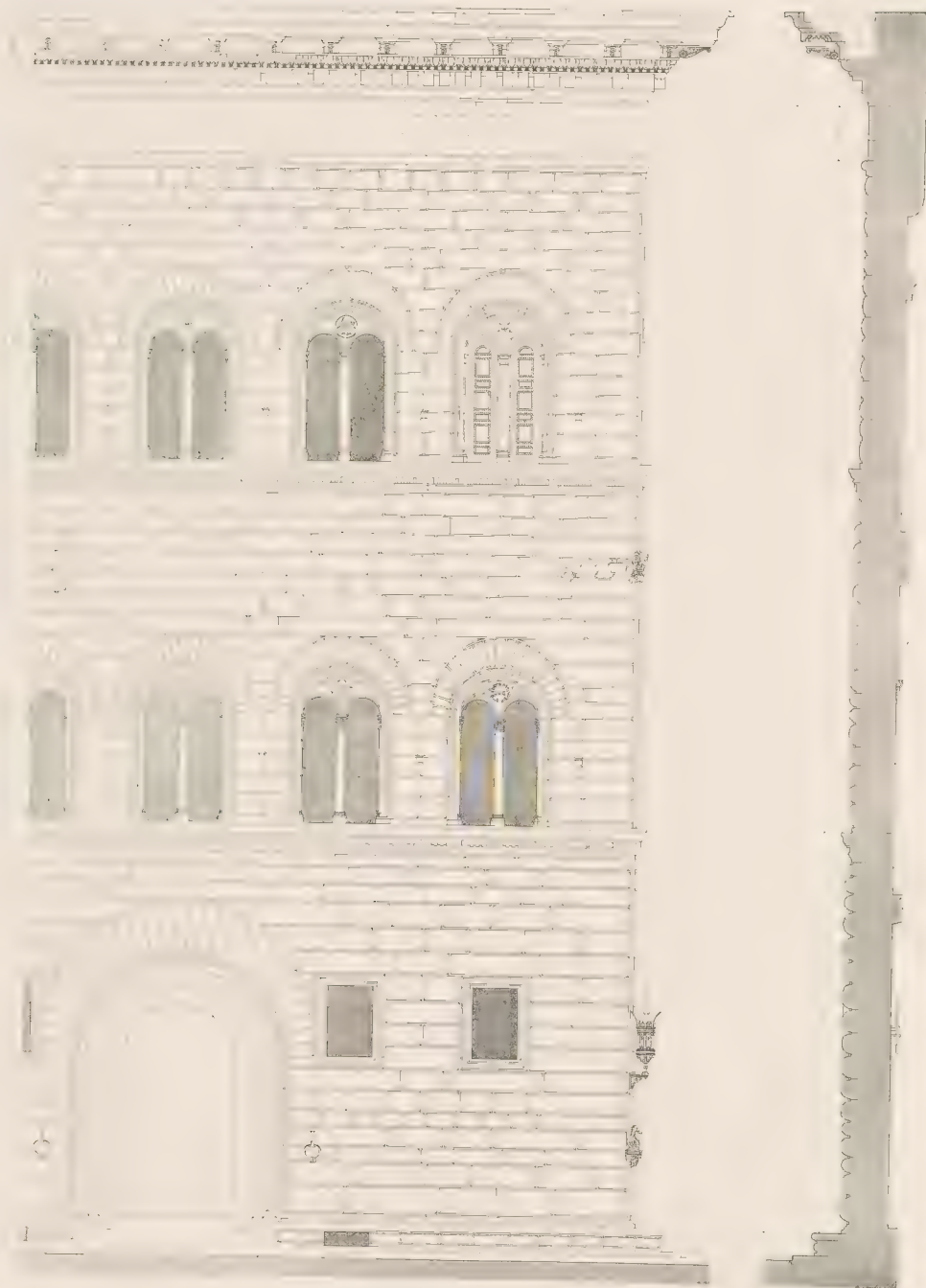
AREZZO—THE CHURCH OF S. ANNUNZIATA

ANTONIO DA SANGALLO THE ELDER



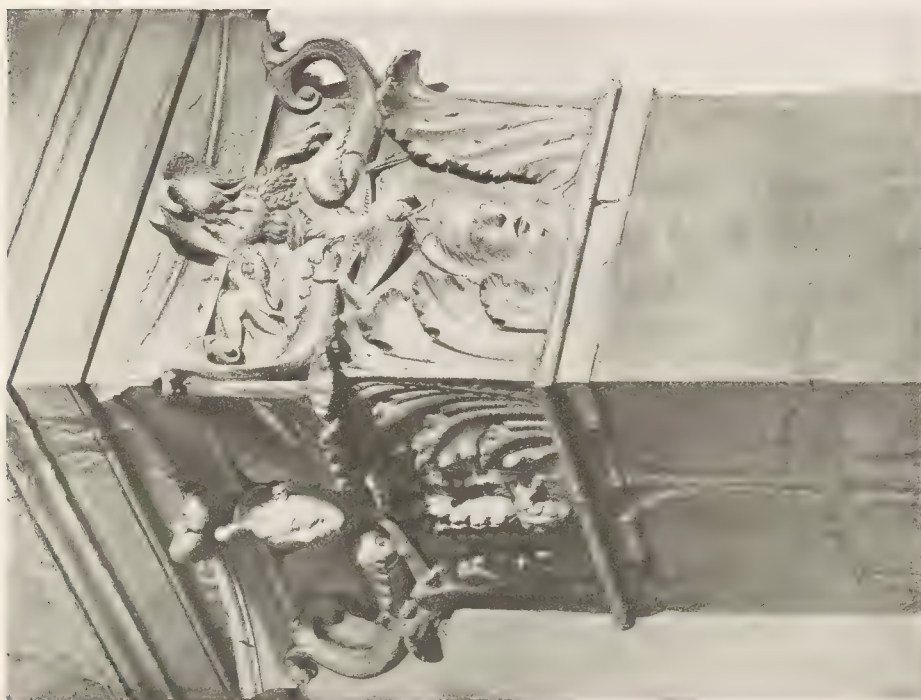
DETAILS OF S. ANNUNZIATA

GIULIANO DA SANGALLO



FLORENCE PALAZZO STROZZI EXECUTED BY IL CRONACA

ANTONIO DA SANGALLO THE ELDER



AREZZO - CAPITALS IN THE CHURCH OF S. ANNUNZIATA

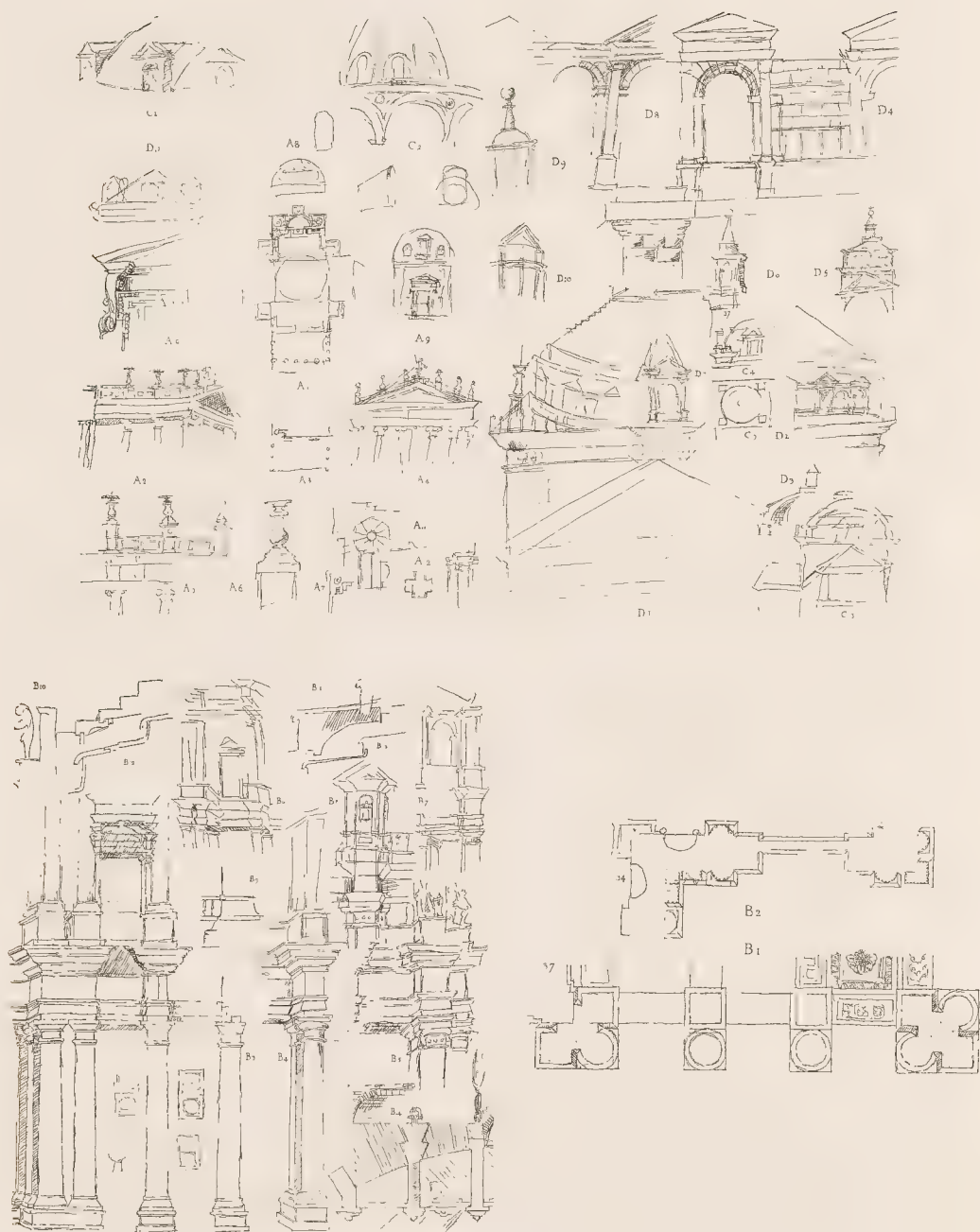


MONTEPULCIANO—THE CHURCH OF THE MADONNA OF S. BIAGIO



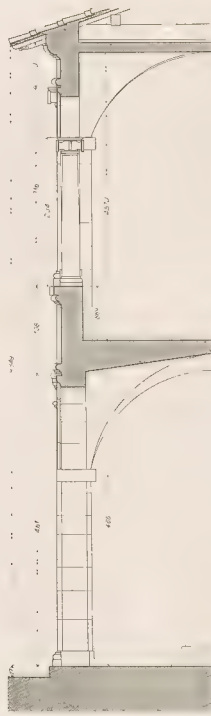
MOTEPULCIANO—MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO

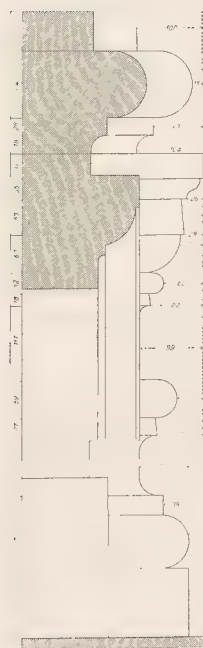


ORIGINAL STUDIES FOR THE MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER

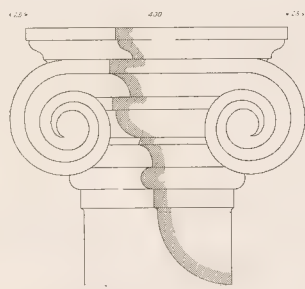


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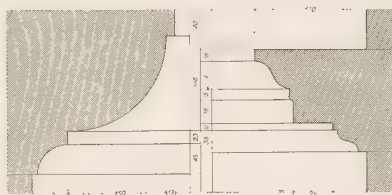
DETAILS

SÄULENKAPITAL

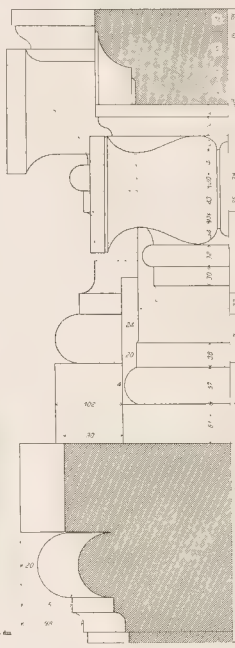


HAUPTSIMS

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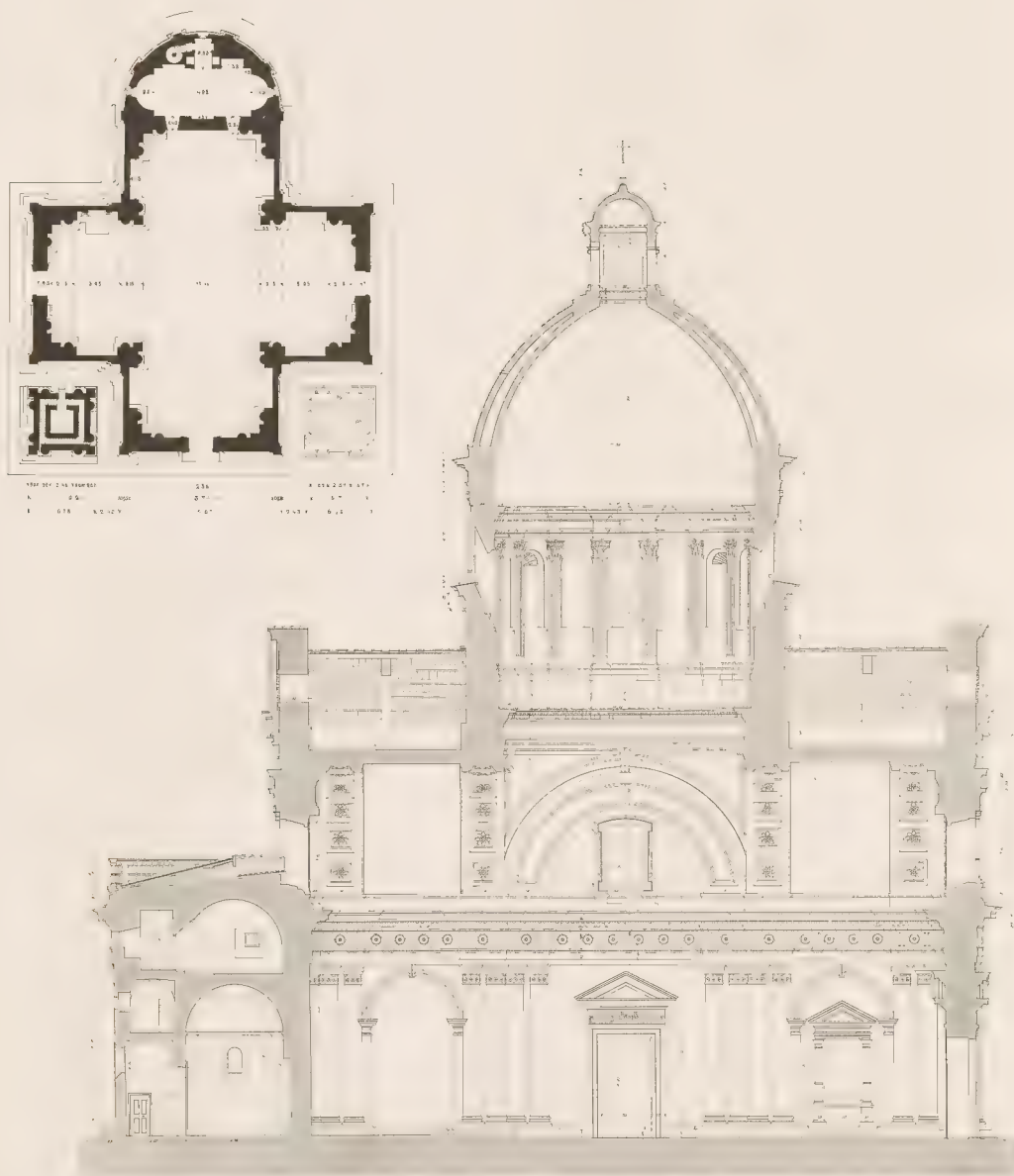


II. STOCK



CANONS' HOUSE IN THE MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO



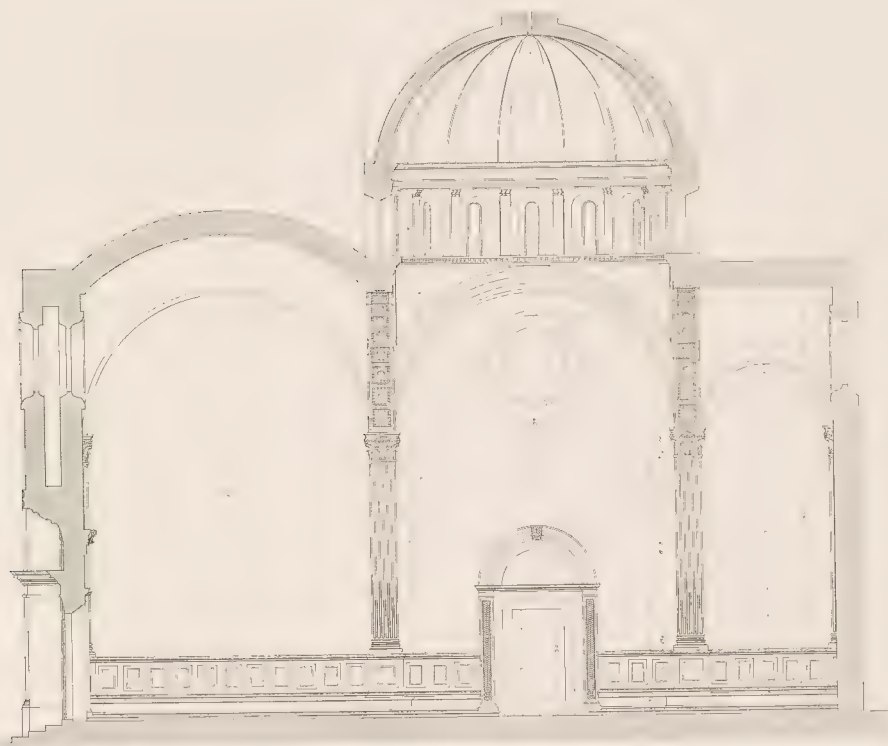
MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER



MONTEPULCIANO MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER



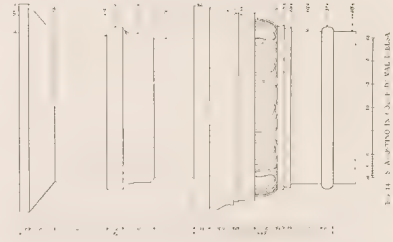
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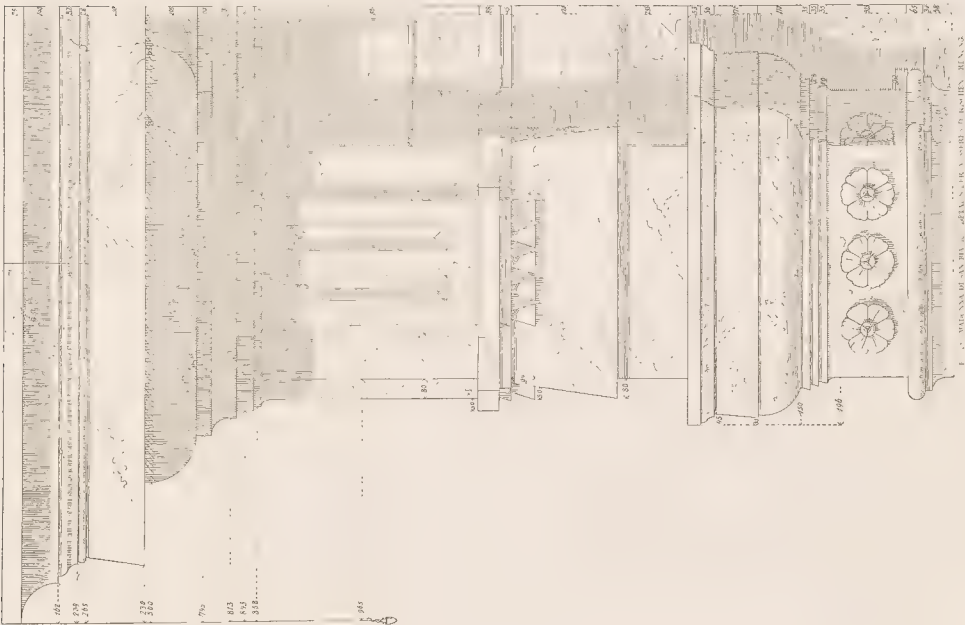
MONTEPULCIANO MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER





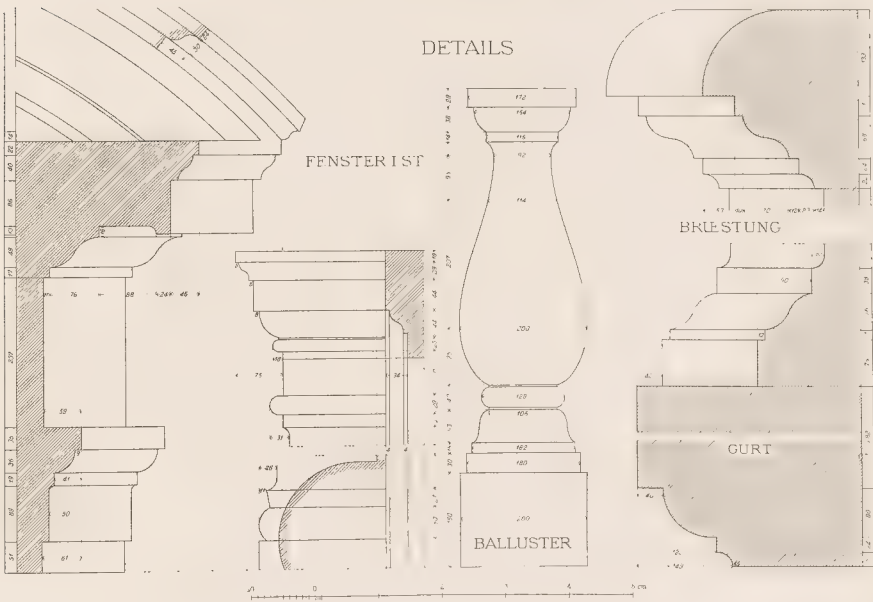
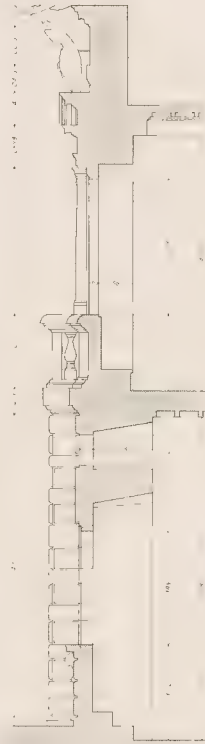
MONTEPULCANO. DETAILS OF THE DORIC ORDER IN THE MADONNA DI S. BIAGIO



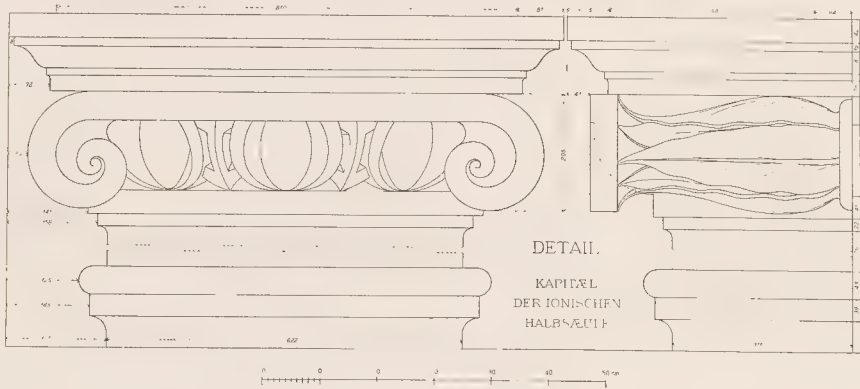
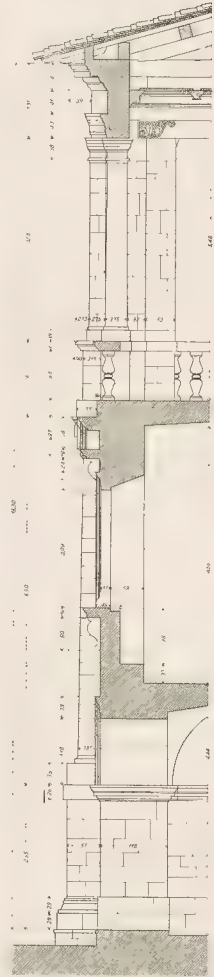


MONTepULCIANO PALAZZO DEL MONTE, CALLED CONTUCCI

ANTONIO DA SANGALLO THE ELDER

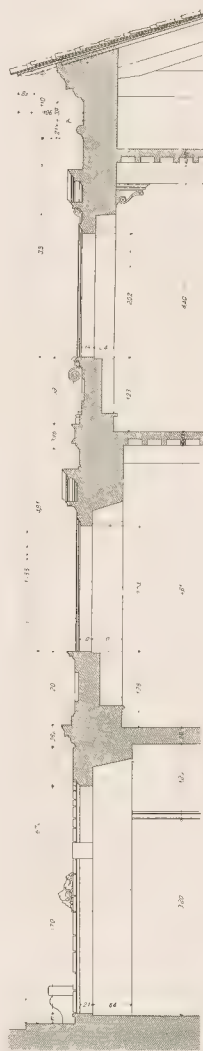
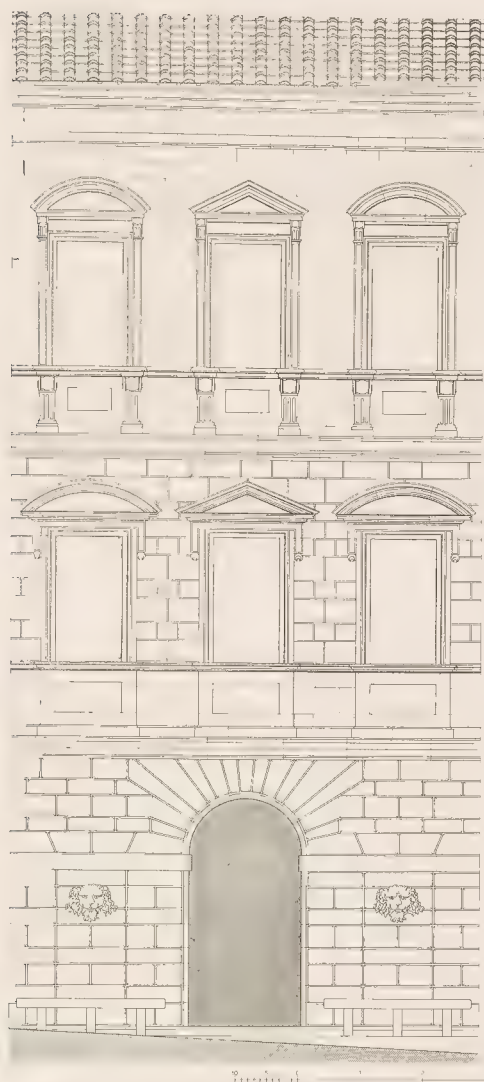


ANTONIO DA SANGALLO THE ELDER



MONTEPULCIANO—PALAZZO NOBILI, NOW ILARI

ANTONIO DA SANGALLO THE ELDER



DETAILS

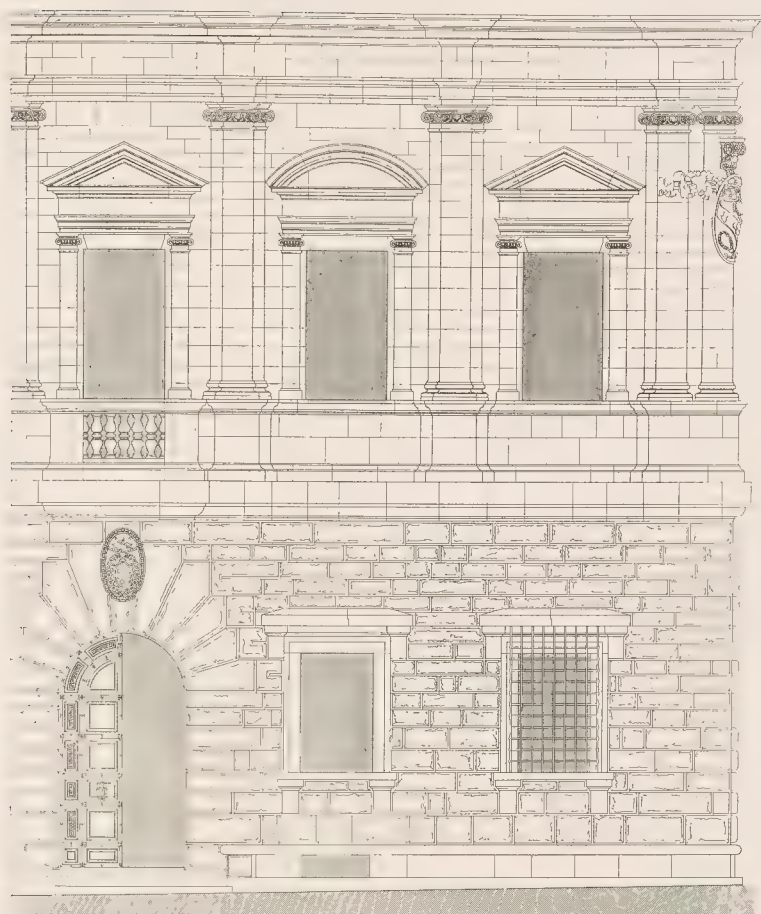


MONTEPULCIANO—THE PALAZZO DELLA LUCILLA



MONTE S. SAVINO—PALACE OF THE CARDINAL DEL MONTE, CALLED PALAZZO COMUNALE

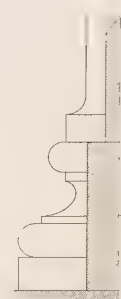
ANTONIO DA SANGALLO THE ELDER



DETAILS

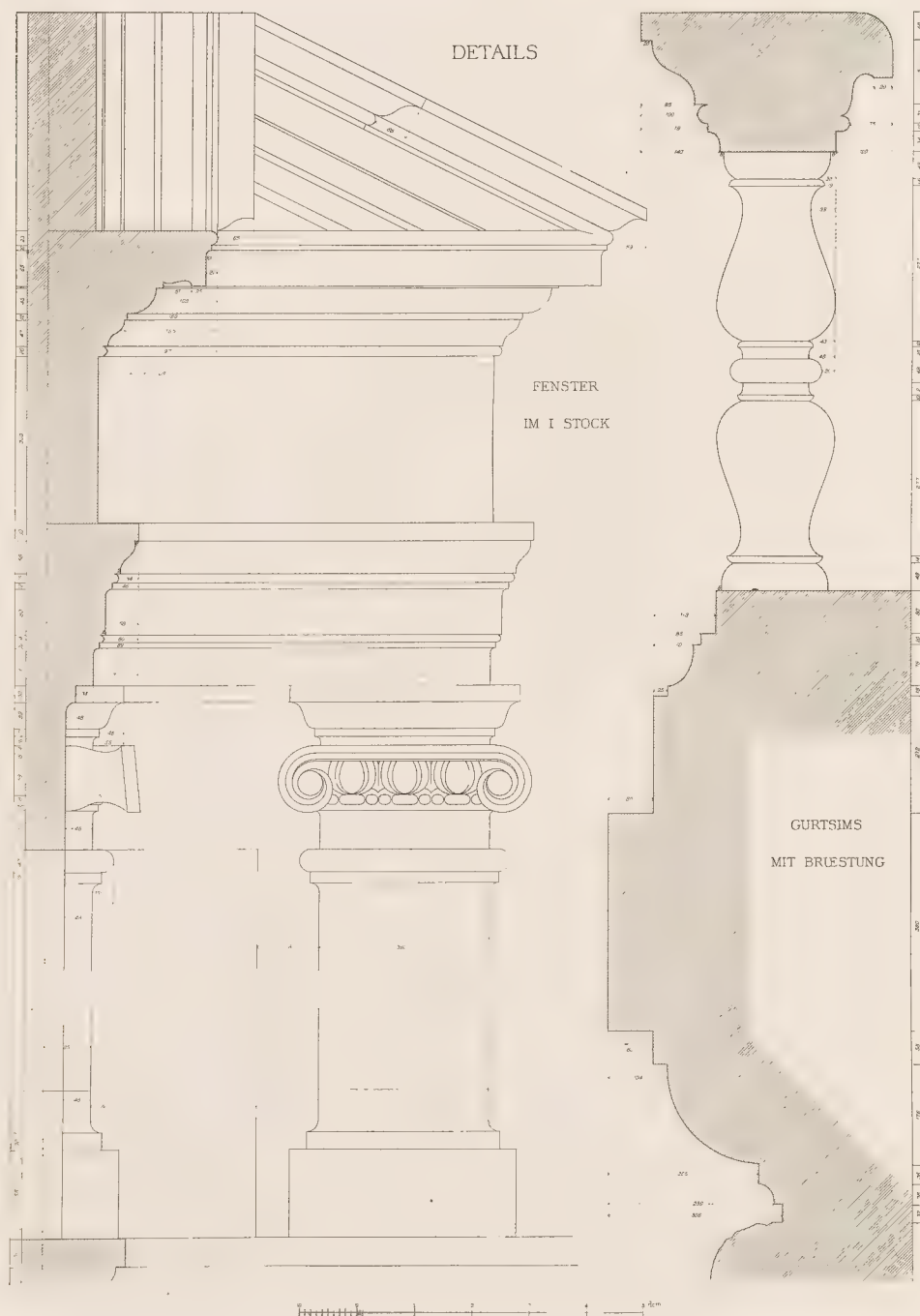
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PIASTRAS



MONTE S SAVINO—PALACE OF THE CARDINAL DEL MONTE, CALLED PALAZZO COMUNALE

ANTONIO DA SANGALLO THE ELDER

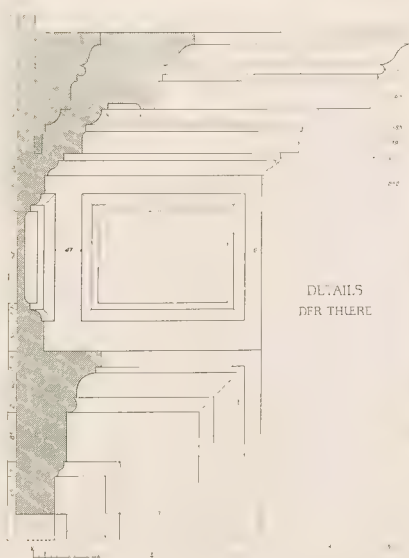


MONTE S. SAVINO PALACE OF THE CARDINAL DEL MONTE, CALLED PALAZZO COMUNALE.

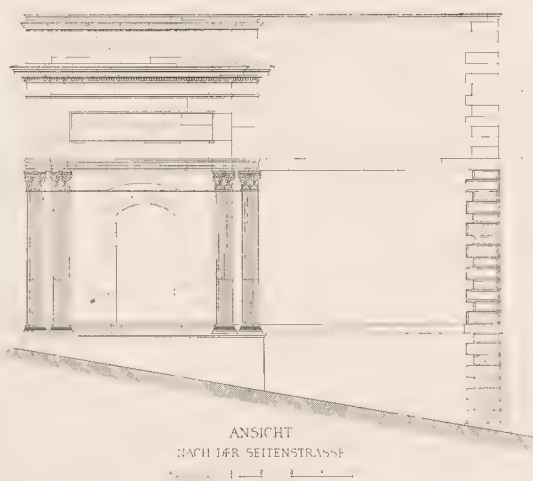


MONTE S. SAVINO—LOGGIA DEL MERCATO

ANTONIO DA SANGALLO THE ELDER



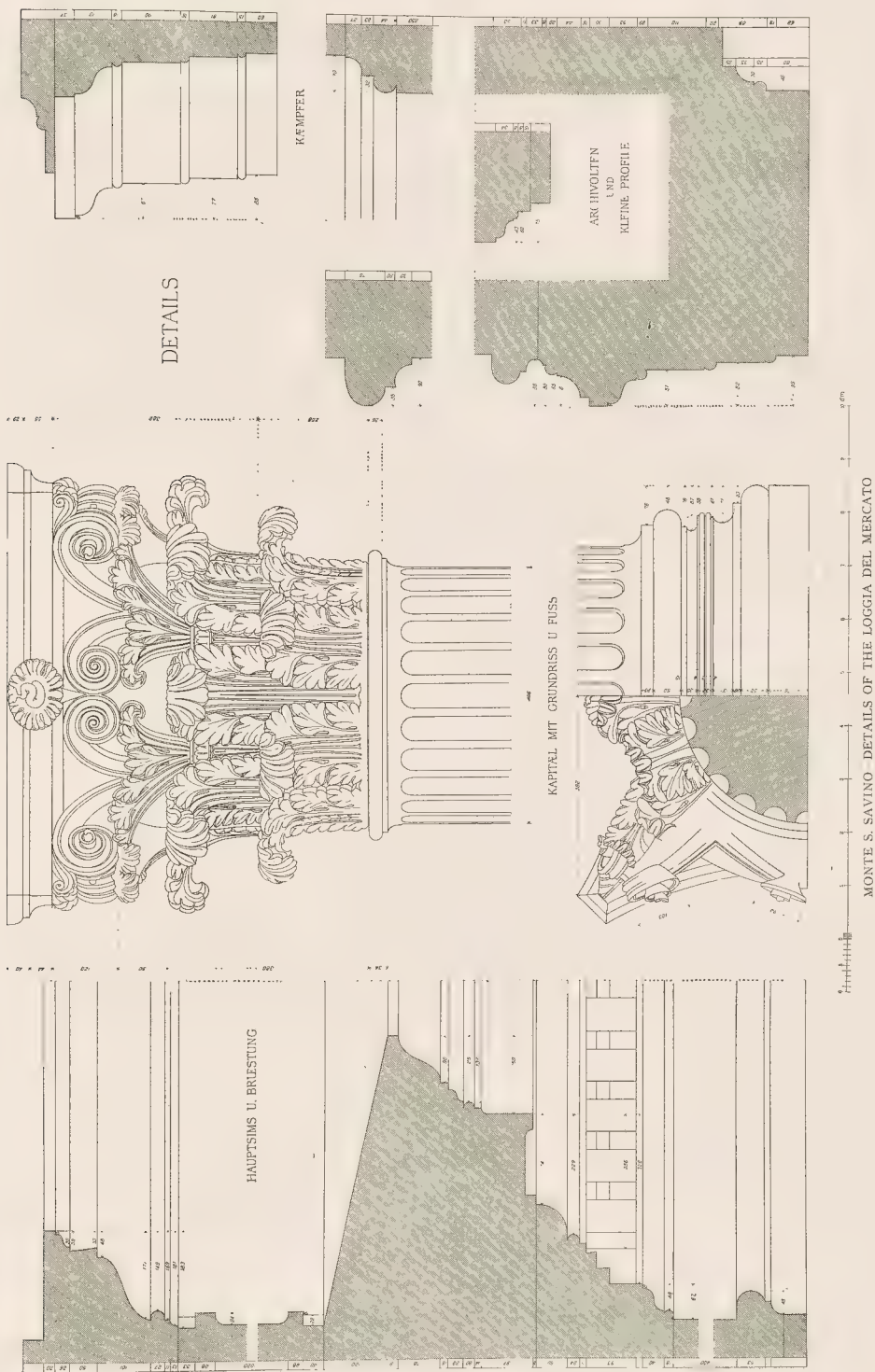
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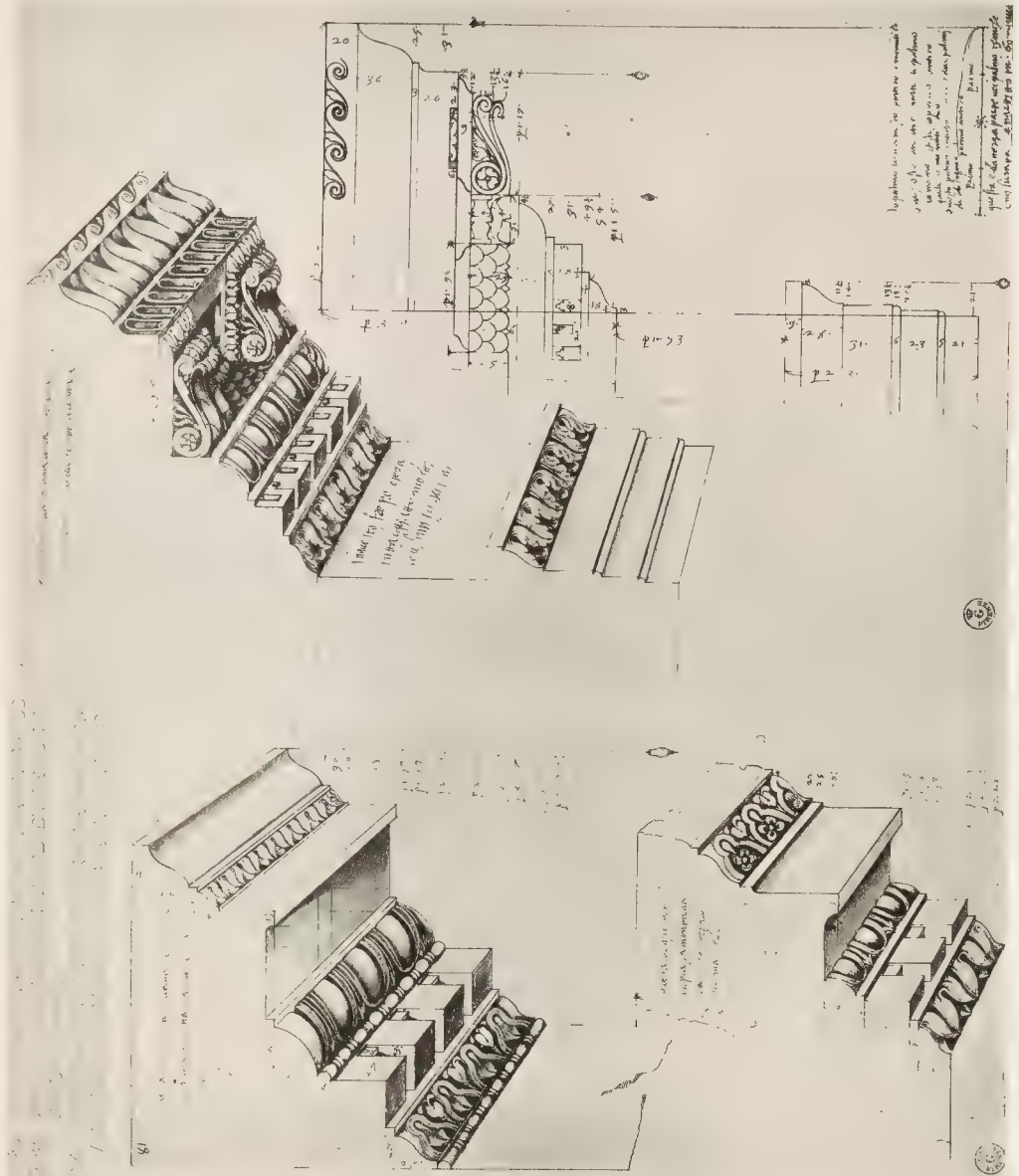


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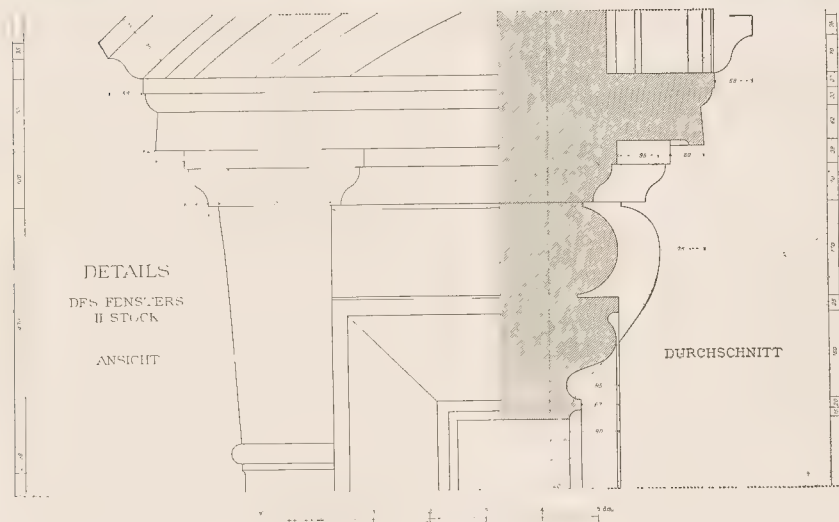
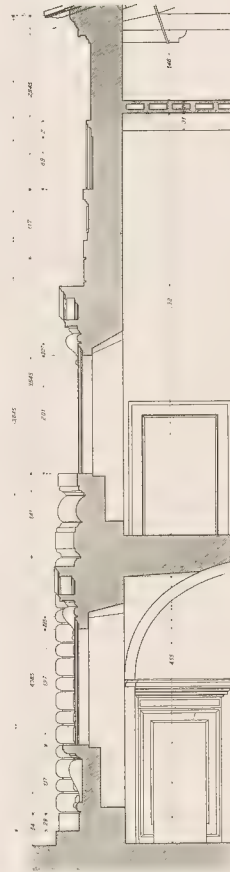
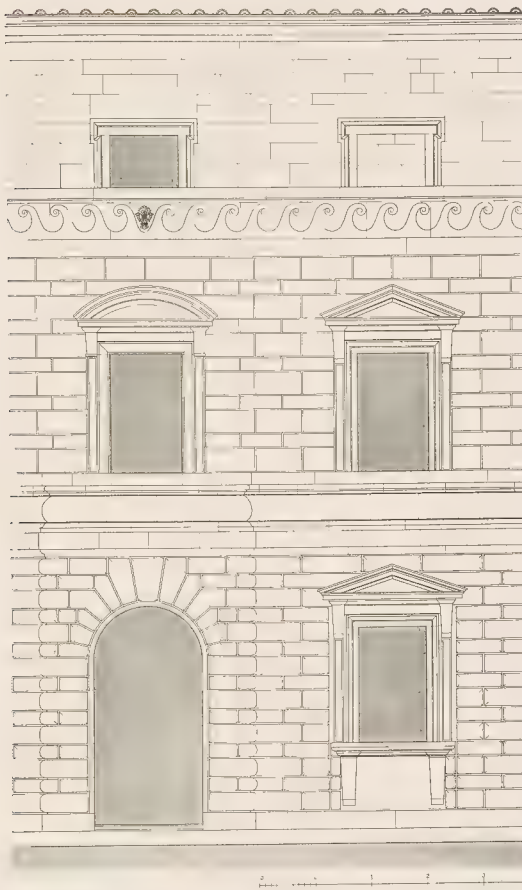
MONTE S. SAVINO—LOGGIA DEL MERCATO

ANTONIO DA SANGALLO THE ELDER





ANTONIO DA SANGALLO THE ELDER

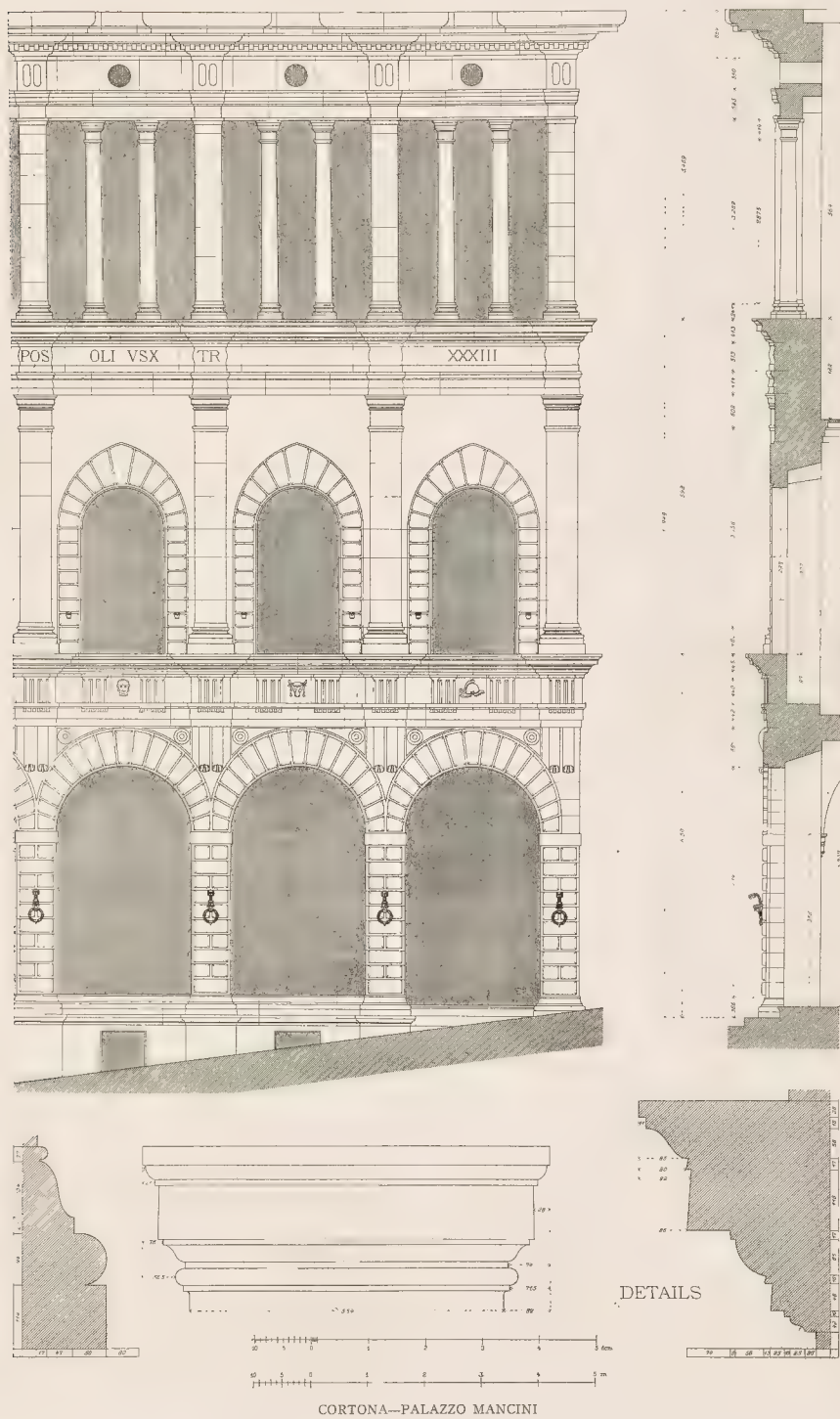


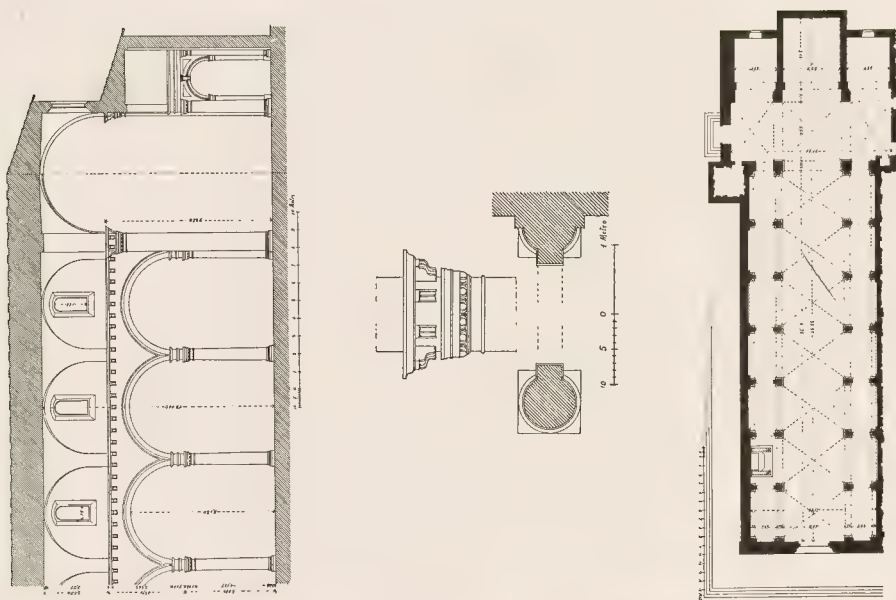
MONTEPULCIANO—DETAILS OF THE PALAZZO CERVINI



CORTONA—PALAZZO MANCINI

SCHOOL OF ANTONIO DA SANGALLO THE ELDER





COLLE DI VAL D'ELISA—S. AGOSTINO

PART VI

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The Work of

ANDREA BREGNO OF OSTENSO (called Andrea Milanese), 1421-1506

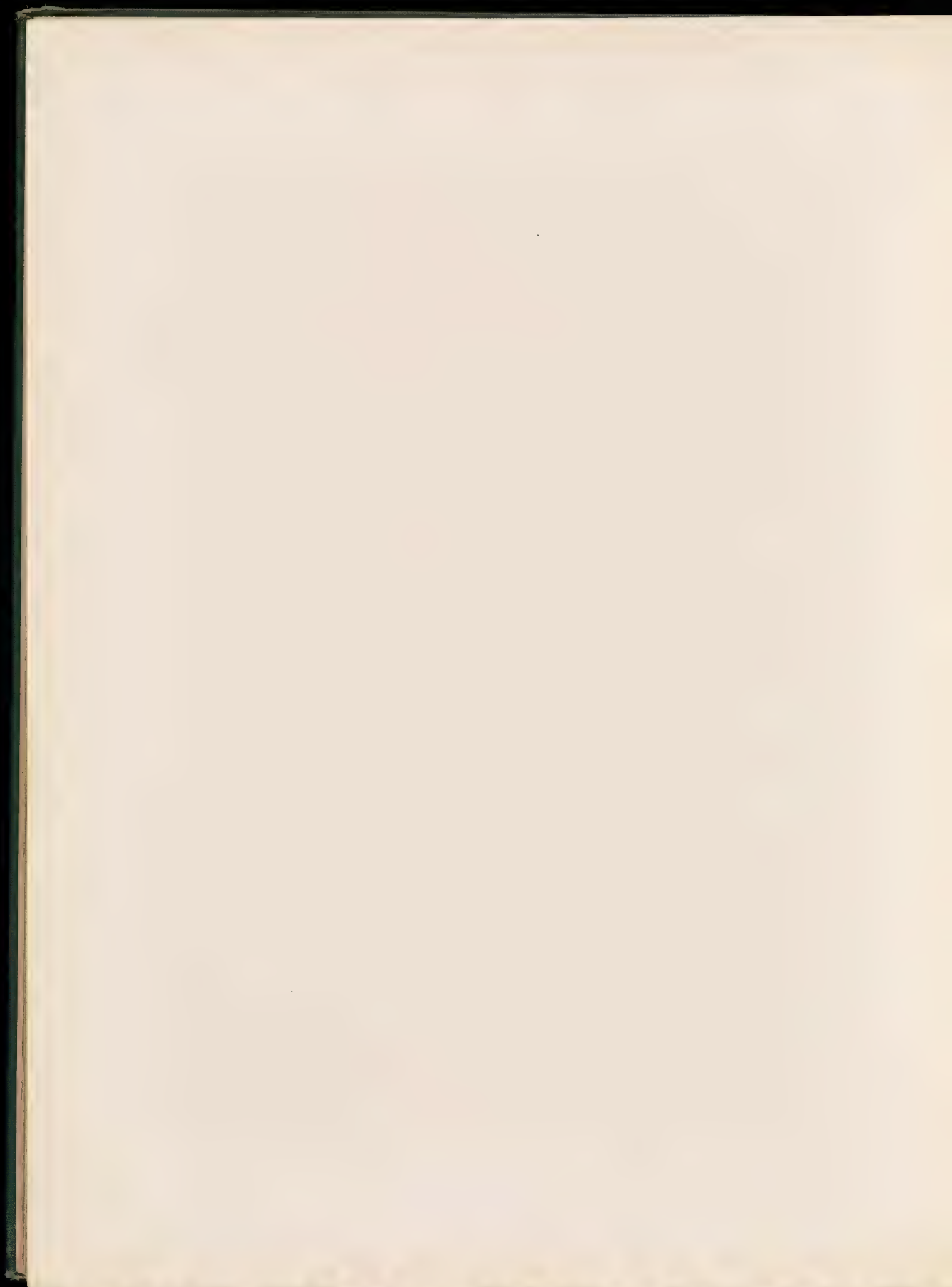
GUIDOCCIO DI ANDREA

FRANCESCO DI GIORGIO MARTINI, 1439-1502

MATTEO CIVITALI, 1436-1501

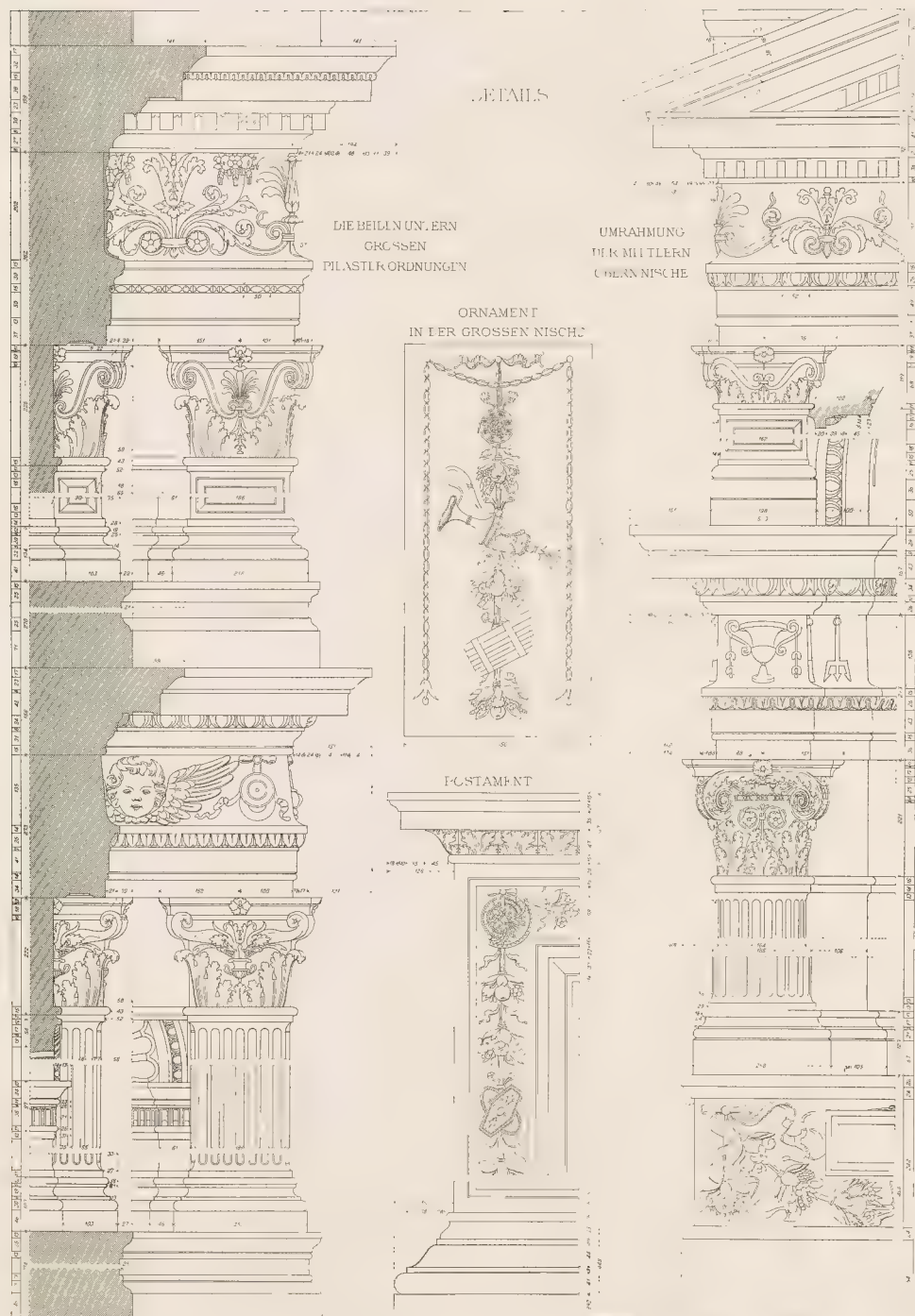
VENTURA VITONI, 1442-1522

PAGNO DI LAPO PORTIGIANI, 1406-1470



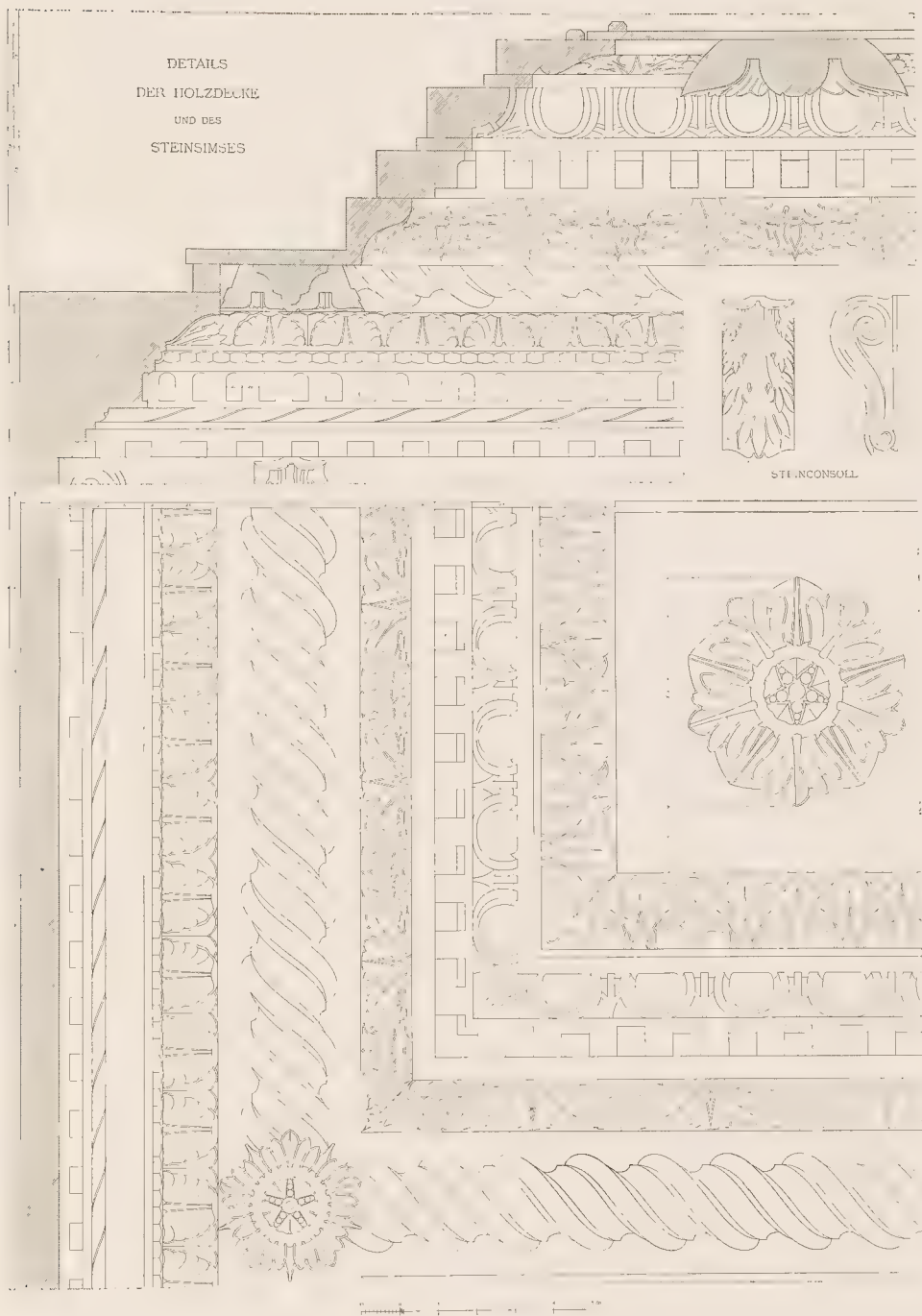


SIENA THE PICCOLOMINI ALTAR IN THE CATHEDRAL



SIENA DETAILS OF THE PICCOLOMINI ALTAR IN THE CATHEDRAL

GUIDOCCIO DI ANDREA



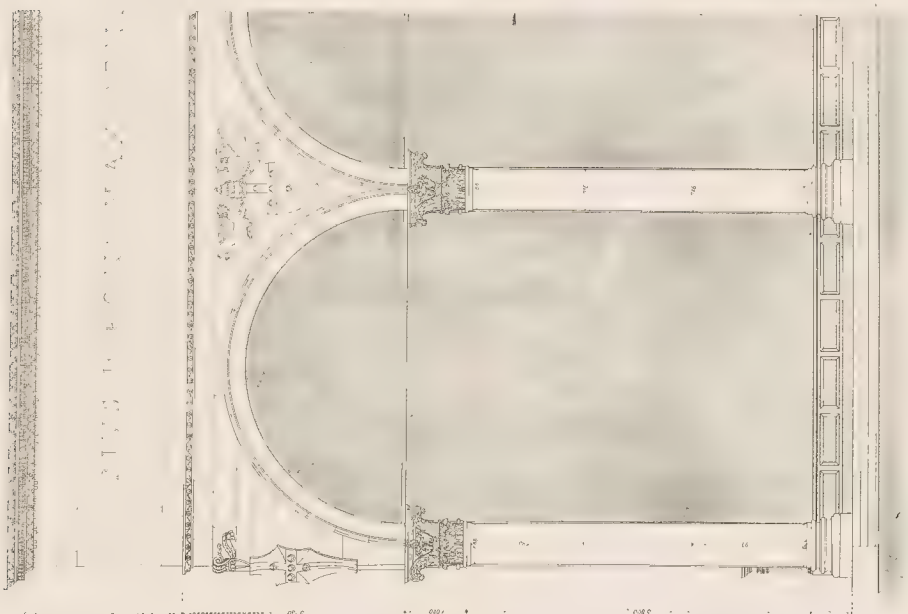
SIENA—CHURCH IN THE HOSPITAL OF S. M. DELLA SCALA

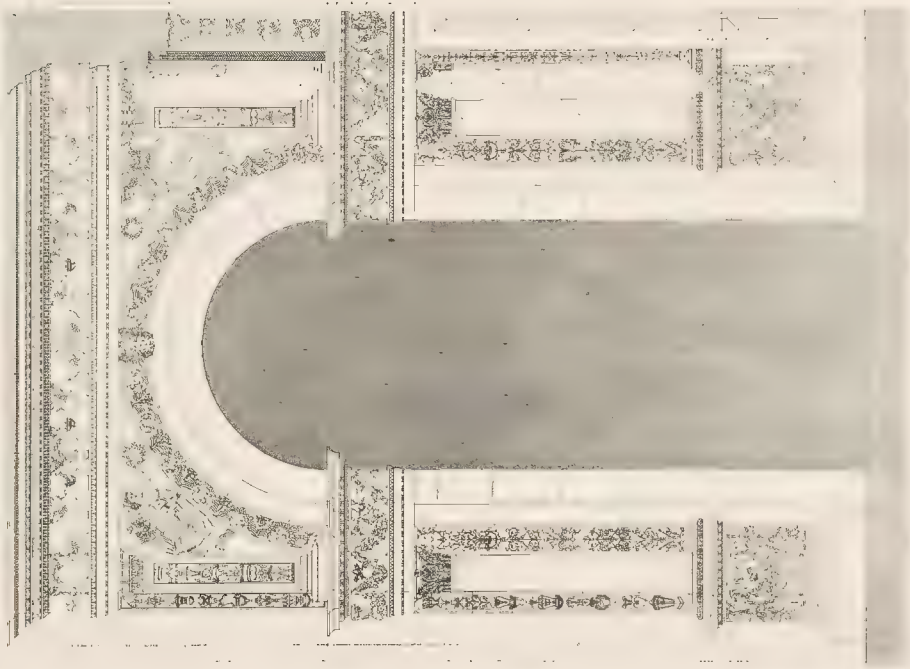
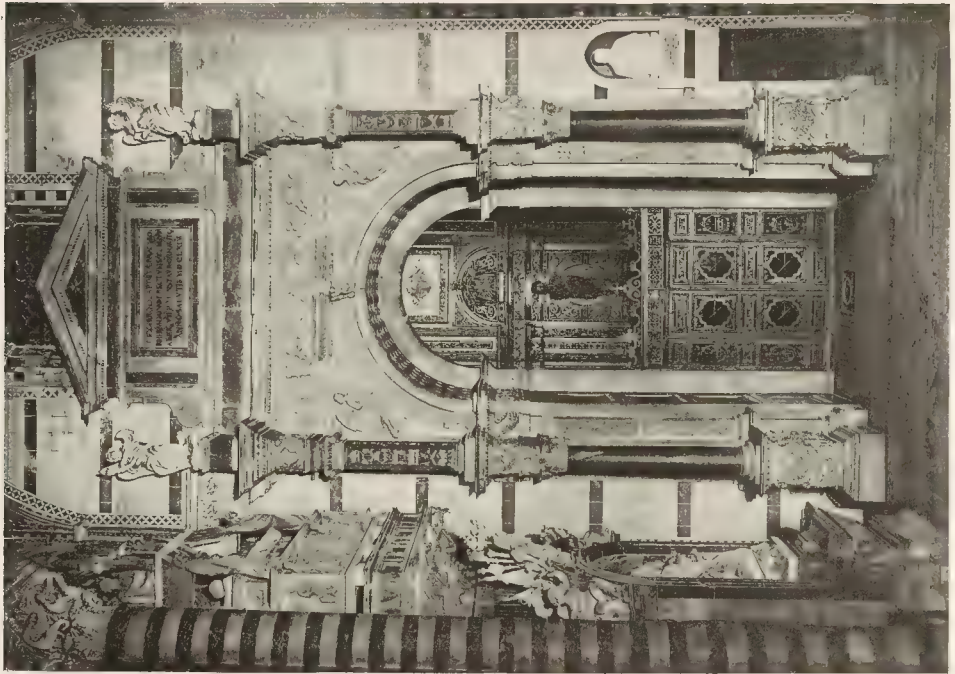


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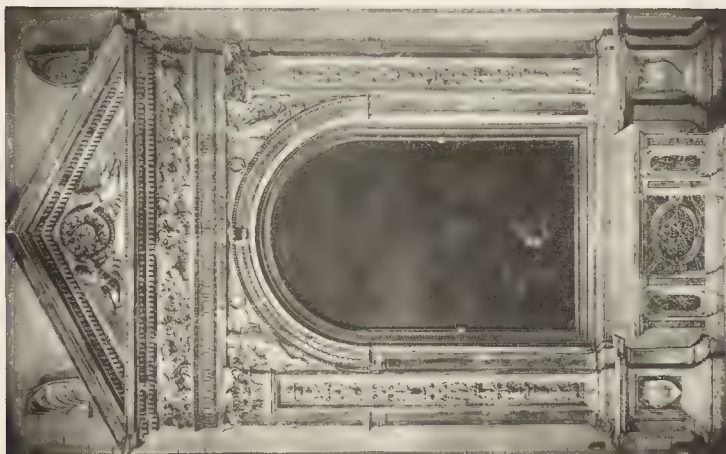


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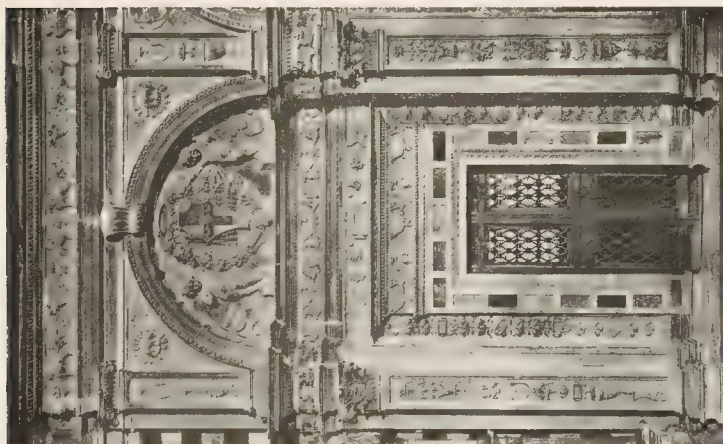




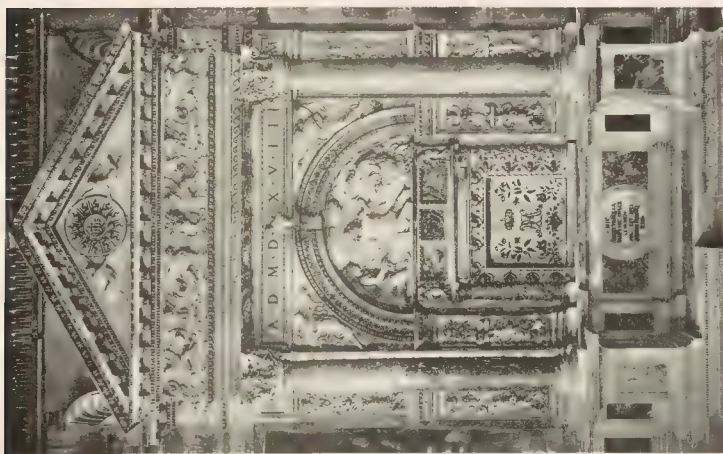
SIENA—THE CHAPEL OF S. GIOVANNI IN THE CATHEDRAL



SIENA—ALTAR IN THE PICCOLOMINI CHAPEL IN S. FRANCESCO

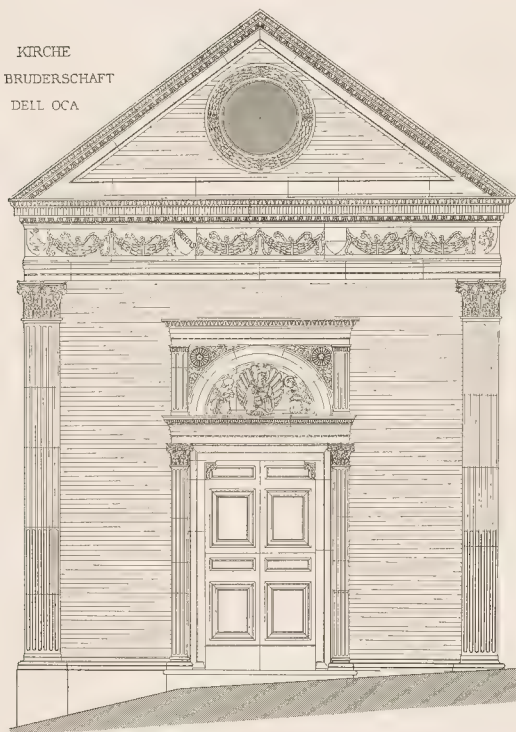


SIENA LIBRARY DOOR IN THE CATHEDRAL

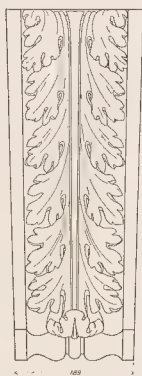
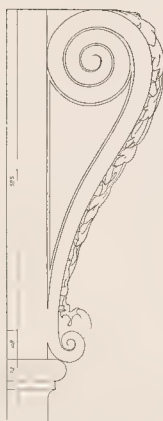


SIENA—MAIN ALTAR IN S. MARIA

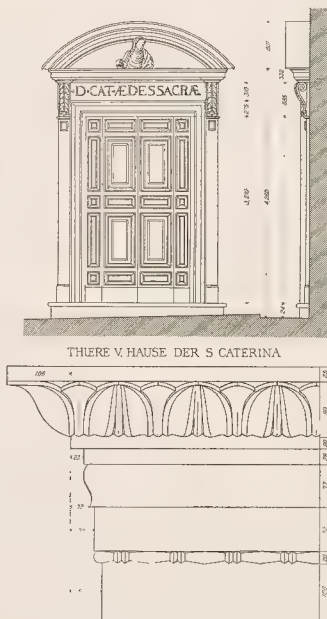
KIRCHE
DER BRUDERSCHAFT
DELL' OCA



KONSOLE

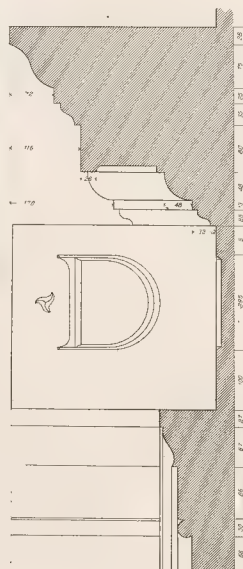


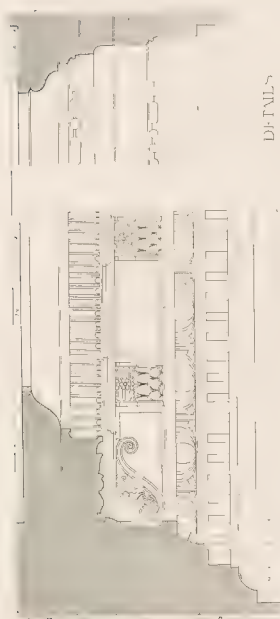
DETAILS
DER THUEREN



SIENA—DETAILS OF THE CASA S. CATERINA

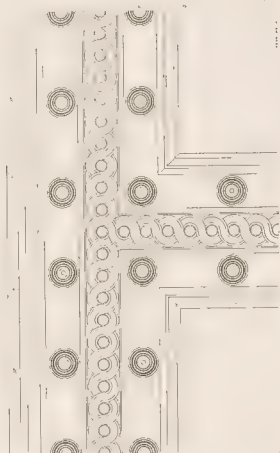
VERDACHUNG



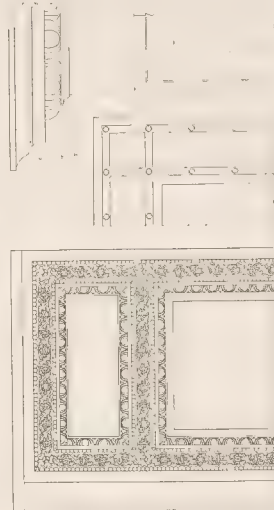


DETAILS

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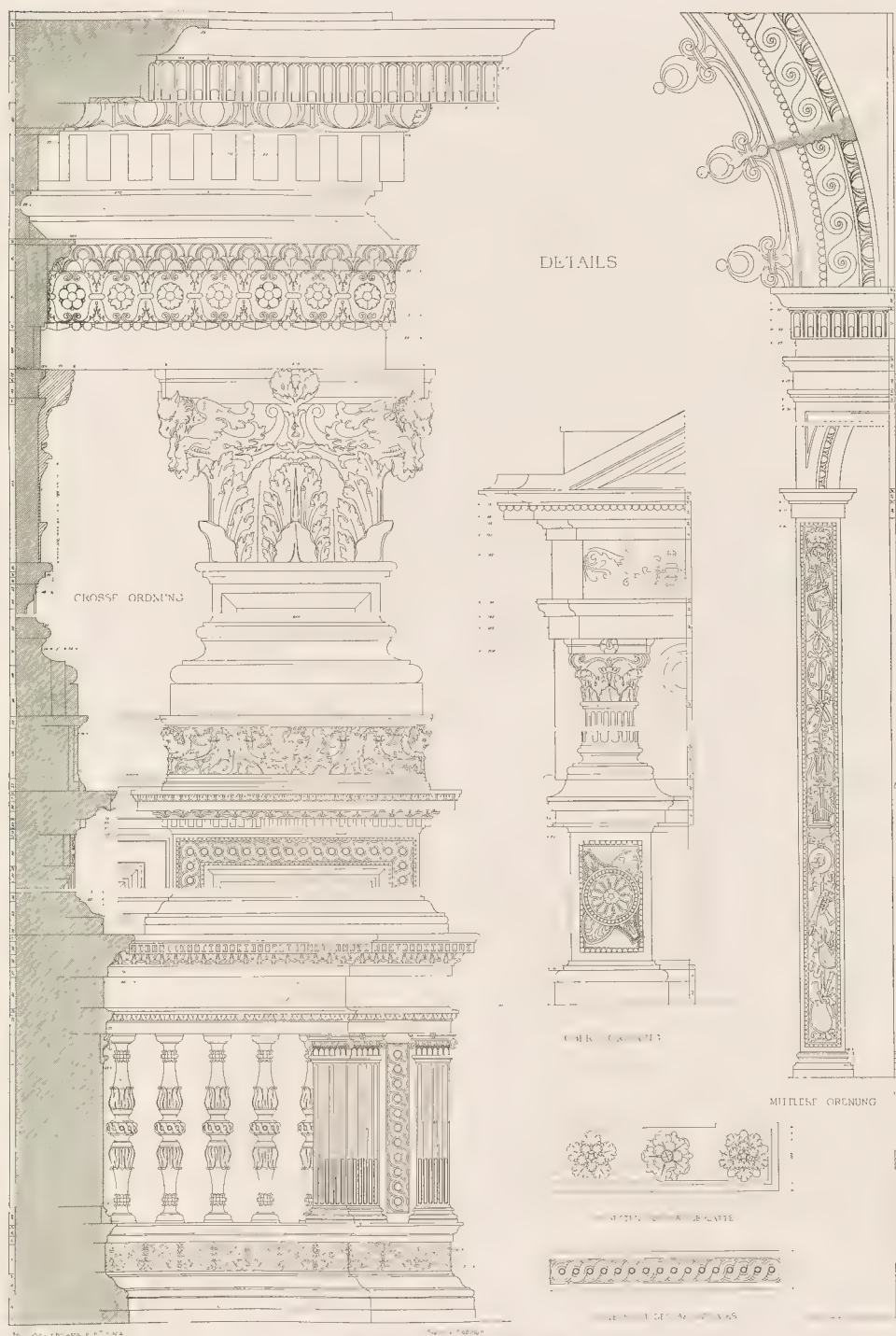


SIENA PALAZZO DEL MAGNIFICO



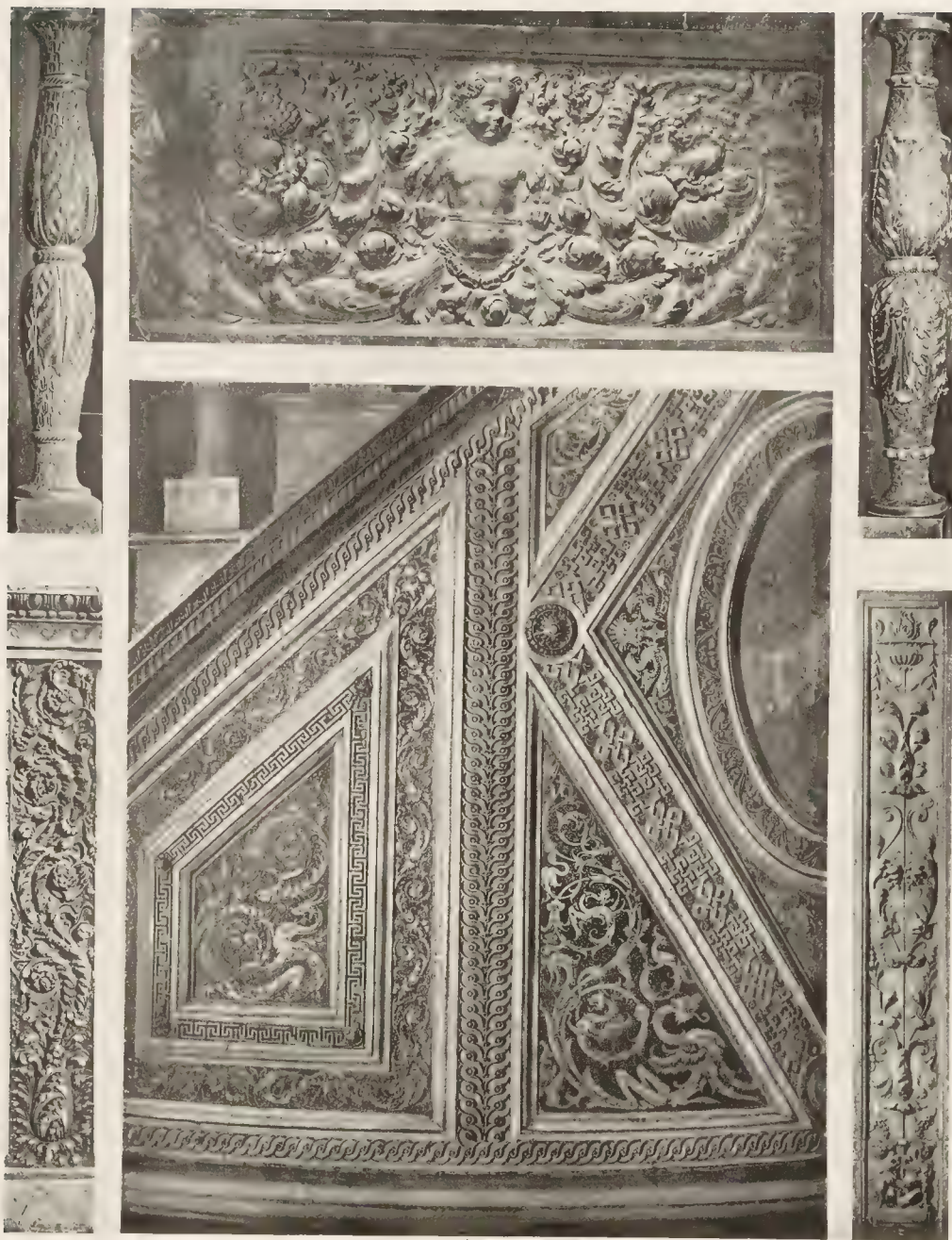
SIENA ORGAN IN THE CHURCH OF THE HOSPITAL DI S. MARIA DELLA SCALA

GIOVANNI DI PIETRO, CALLED CASTELNUOVO



SIENA—DETAILS OF THE HOSPITAL OF S. MARIA DELLA SCALA

BARTOLOMMEO NERONI, CALLED IL RICCIO

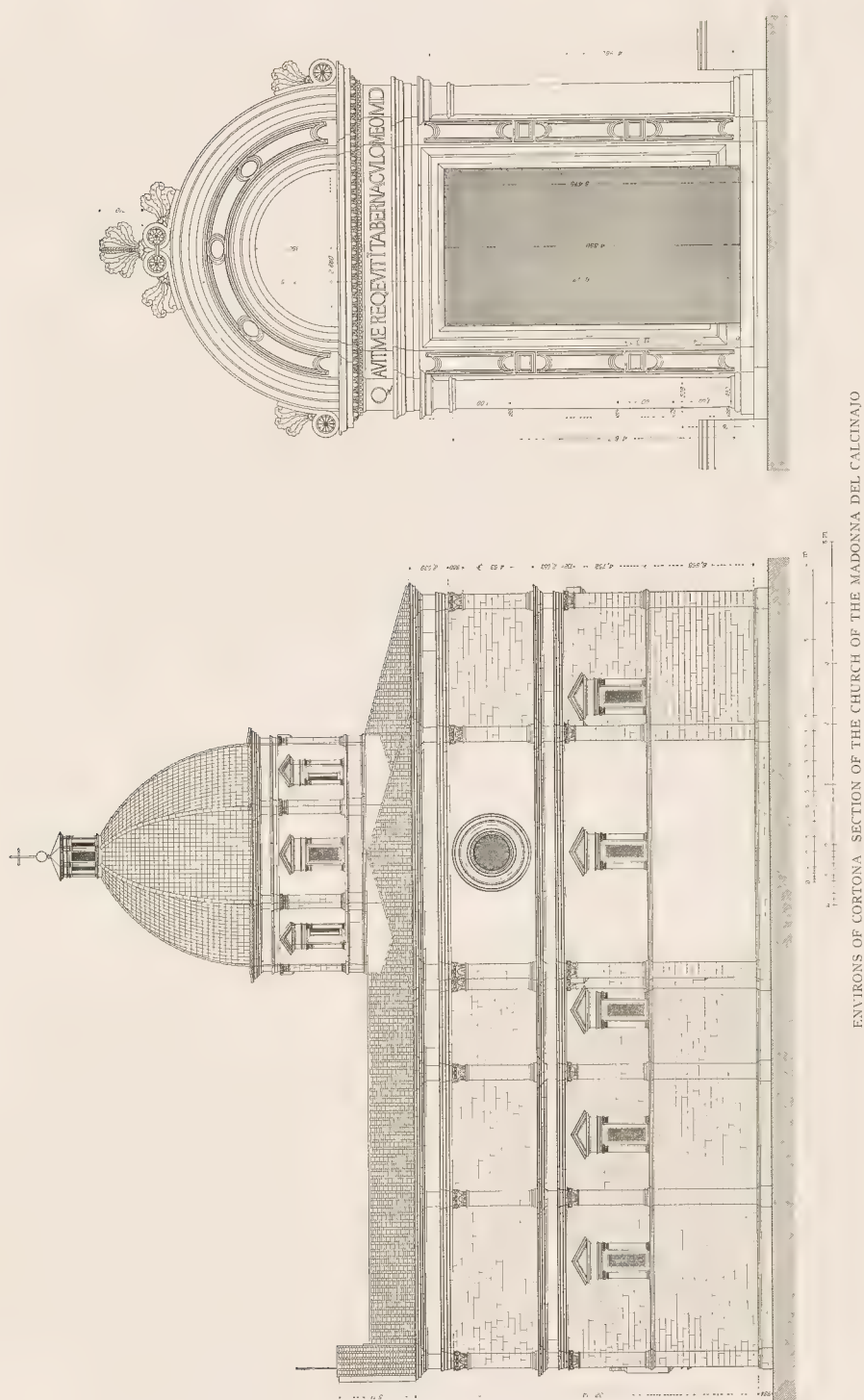


SIENA—STAIR DETAILS OF THE PULPIT IN THE CATHEDRAL. EXECUTED BY BERNARDINO DI GIACOMO

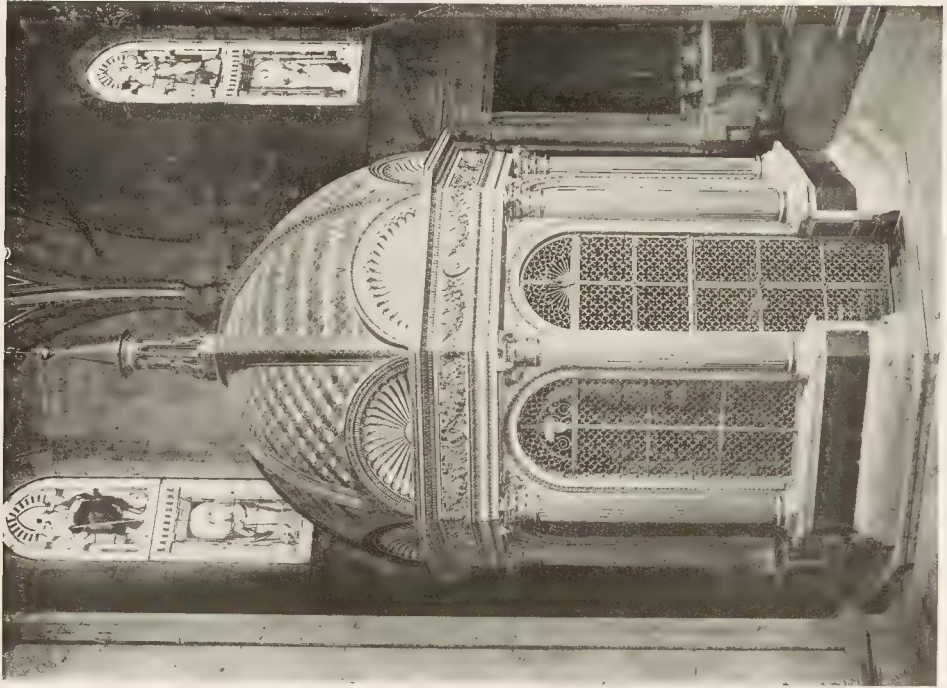


ENVIRONS OF CORTONA—THE CHURCH OF THE MADONNA DEL CALCINAJÒ

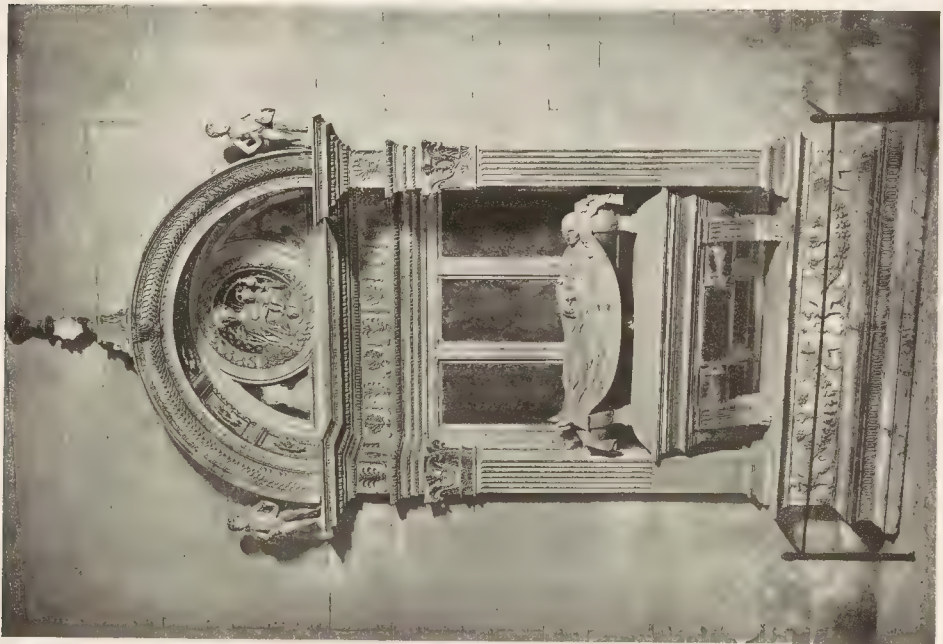
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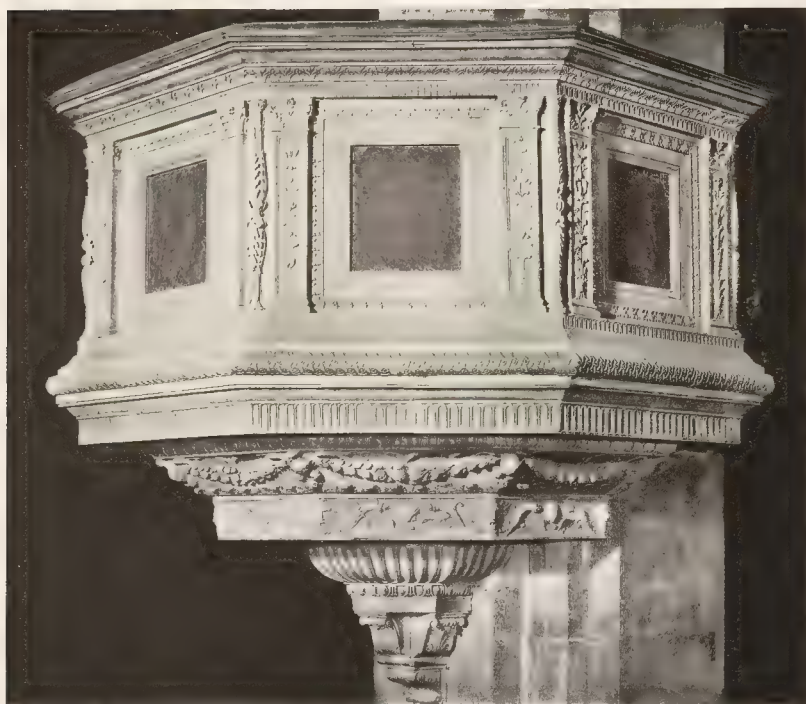
ENVIRONS OF CORTONA SECTION OF THE CHURCH OF THE MADONNA DEL CALCINAJIO



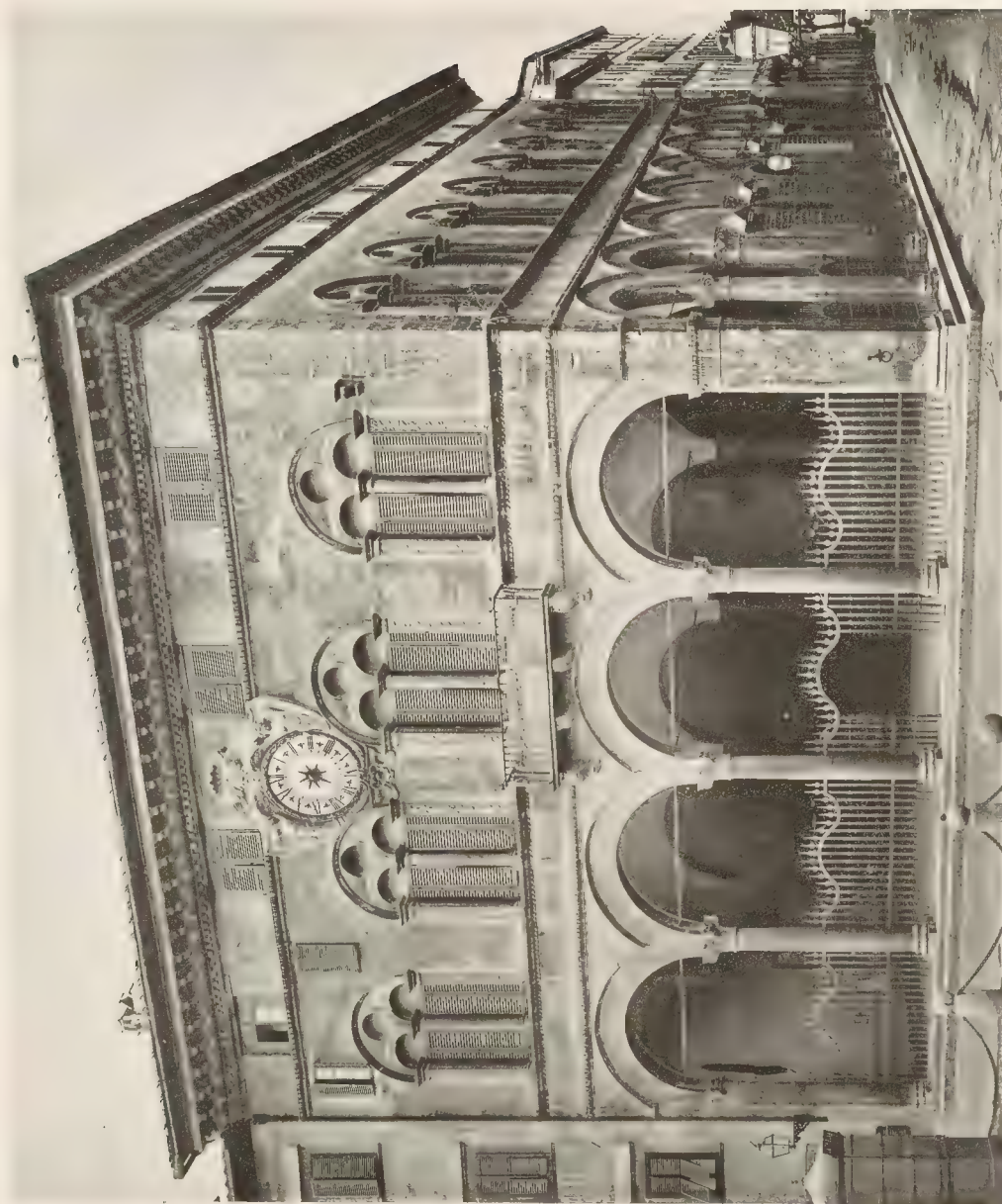
LUCCA—THE TEMPLE DEL VOLTO SANTO IN THE CATHEDRAL.



LUCCA—SEPULCHEAL MONUMENT OF PIETRO DA NOCETA IN THE CATHEDRAL.



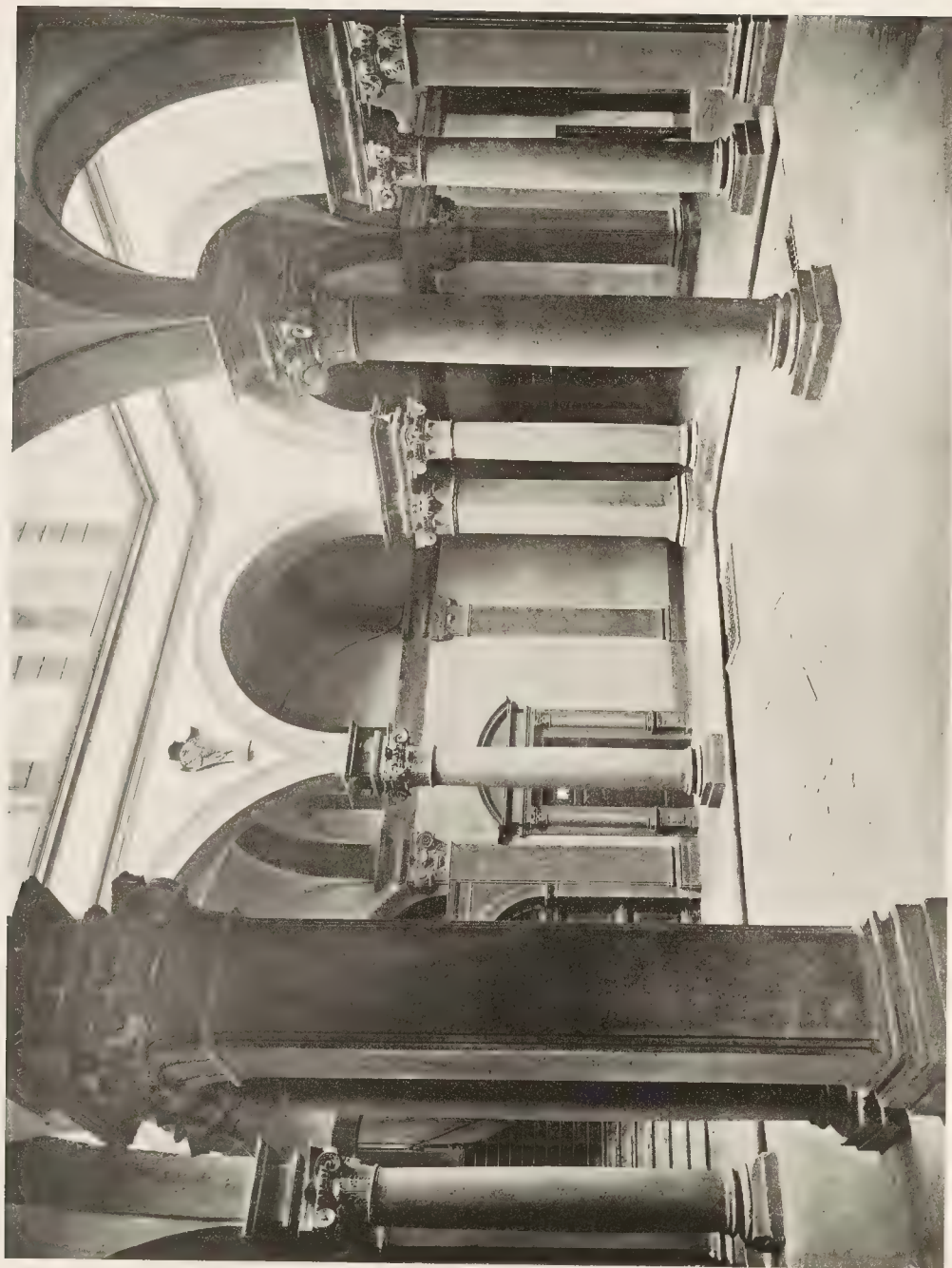
LUCCA—DETAILS IN THE CATHEDRAL



LUCCA - PALAZZO PRETORIO

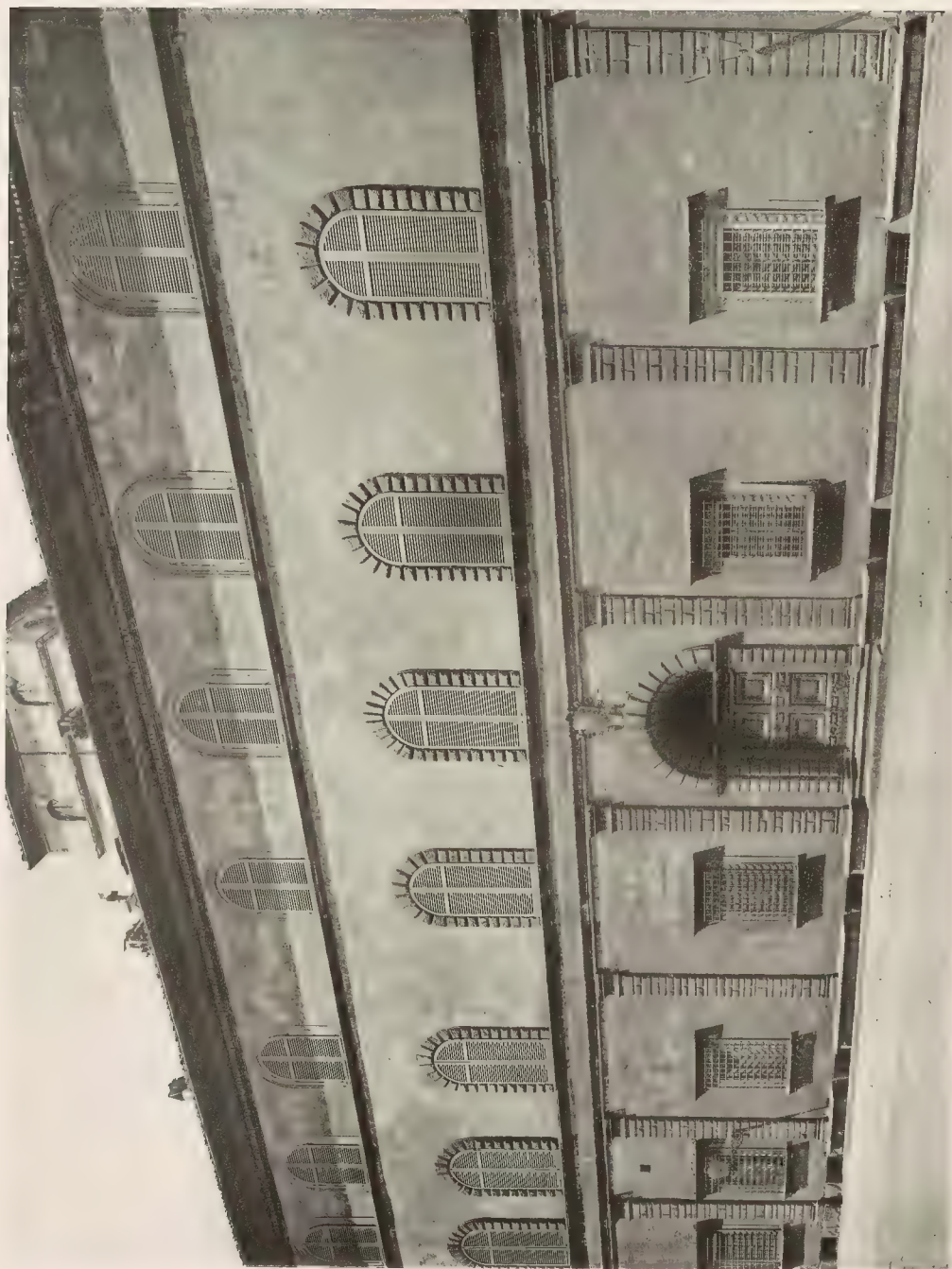


LUCCA—PALAZZO PRETORIO



LUCCA—COURT OF THE PALAZZO CENAMI

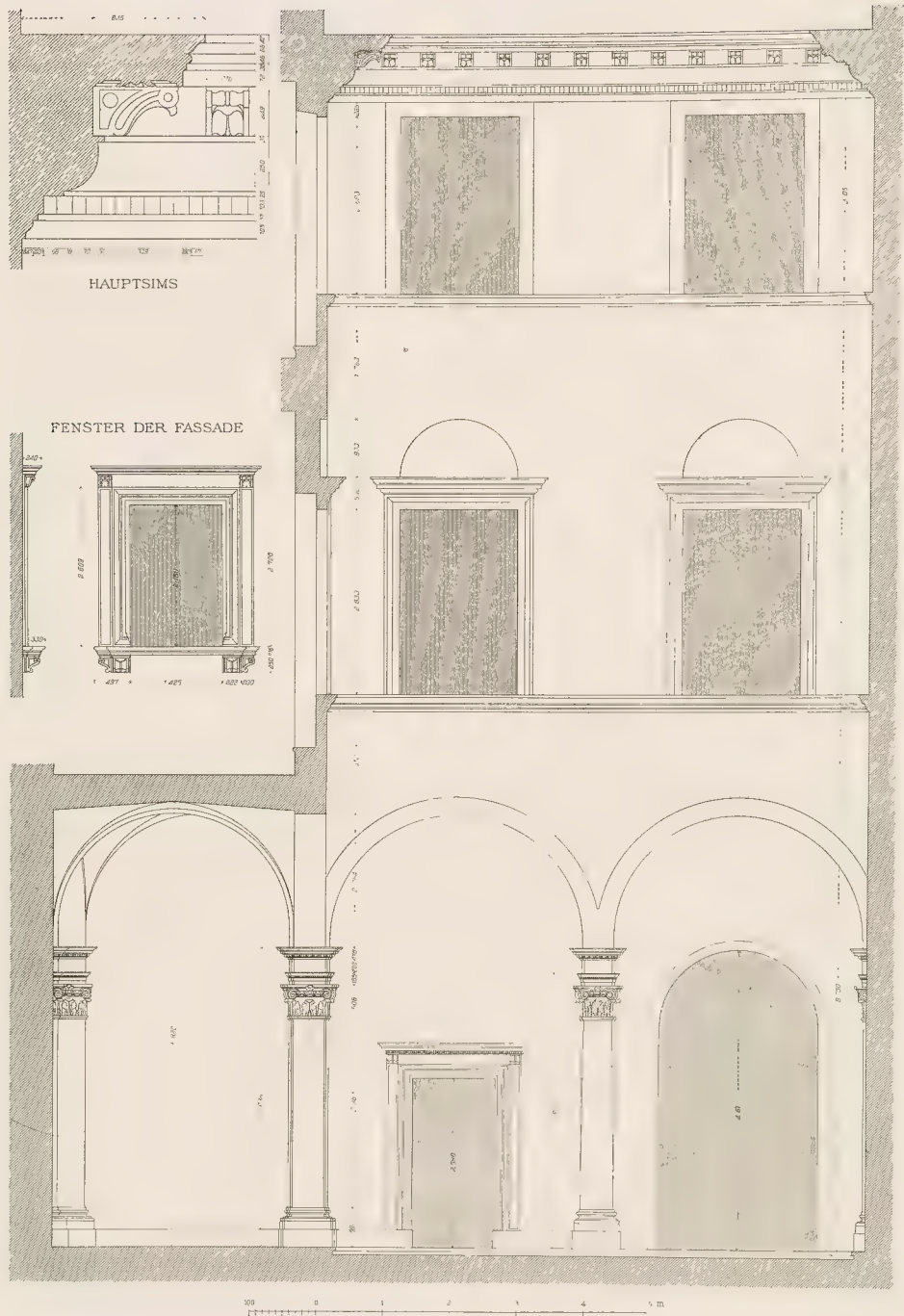




LUCCA- THE PALAZZO BERNARDINI



LUCCA—COURT IN THE PALAZZO BERNARDINI



BACCIO DA MONTELUPO



LUCCA—THE CHURCH OF S. PAOLINO



PISTOJA—CHURCH OF THE MADONNA DELL' UMILTÀ

VENTURA VITONI

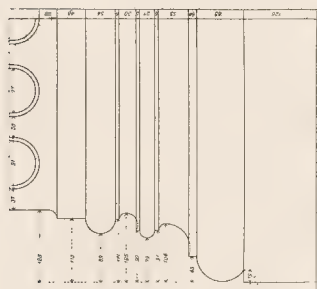


PISTOJA CHURCH OF THE MADONNA DELL' UMILTÀ

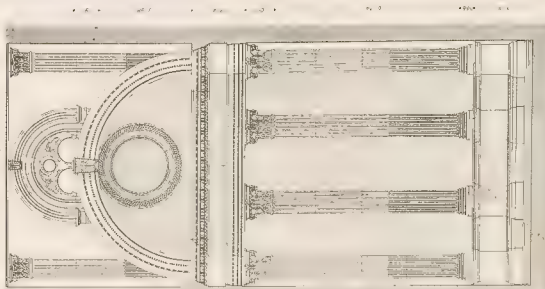
VENTURA VITONI



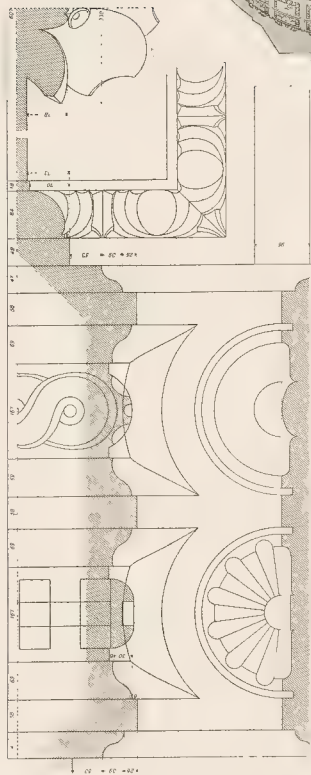
PISTOJA MADONNA DELL' UMILTÀ



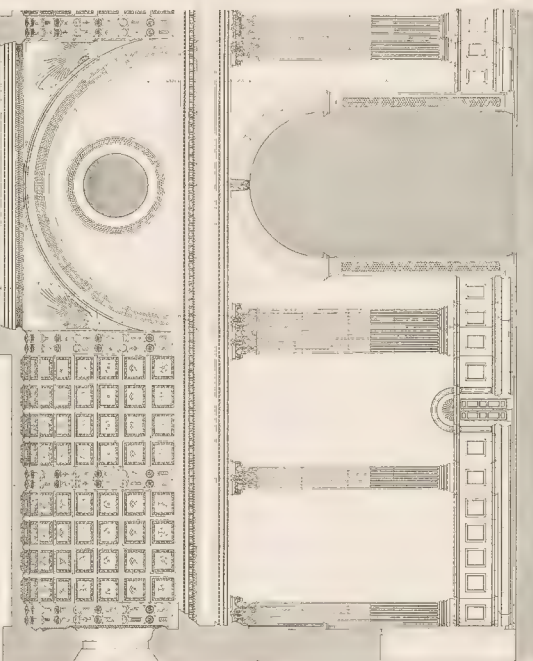
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DETAILS
DER VORHALLE

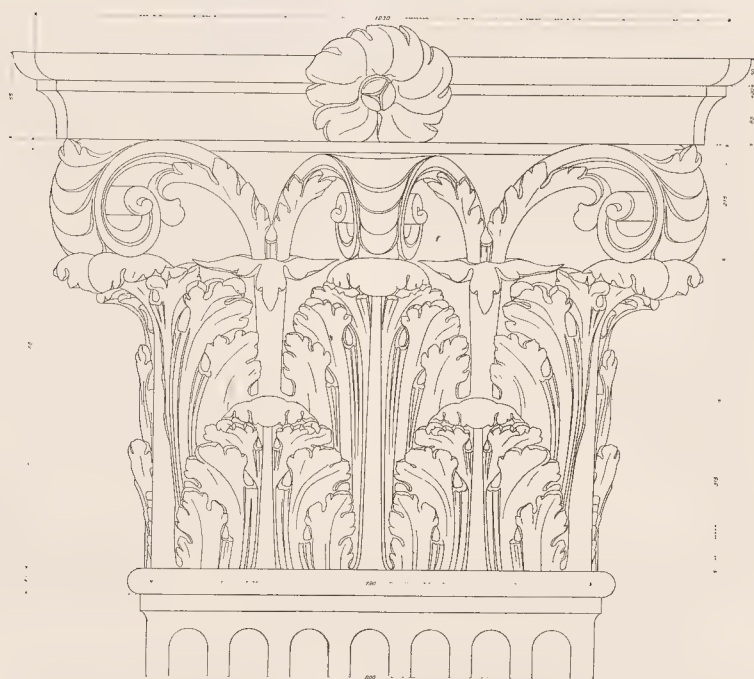


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PISTOJA DETAILS OF VESTIBULE IN THE MADONNA DELL' UMILTÀ

VENTURA VITONI



MADONNA DELL' ULTA ERDGESCHOSS



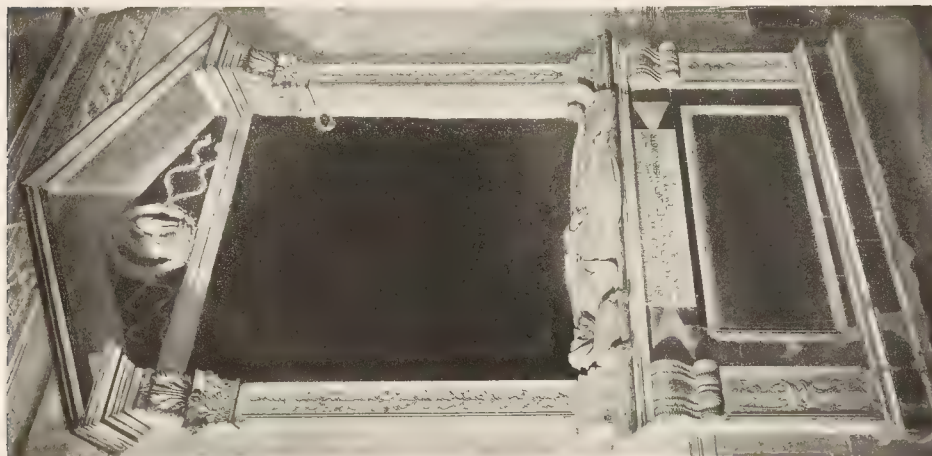
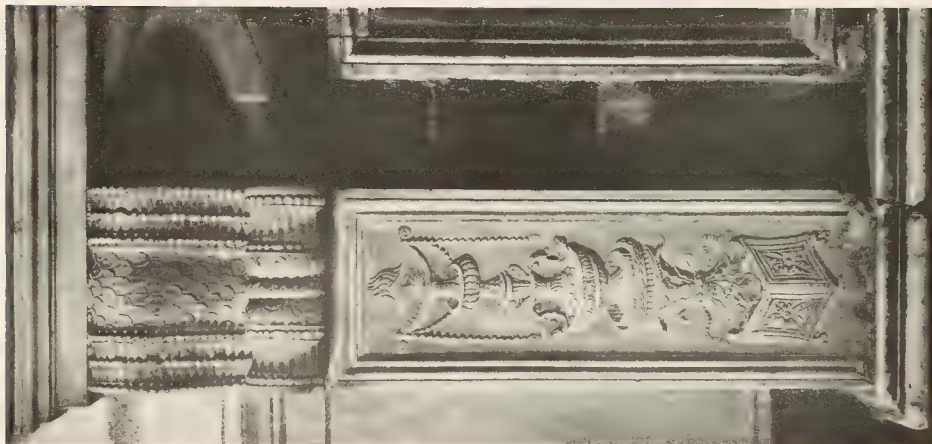
PISTOJA—CAPITALS IN S. GIOVANNI BATTISTA



PISTOJA—THE CHURCH OF S. MARIA DELLA GRAZIA



PISTOJA—THE CHURCH OF S. MARIA DELLA GRAZIA AND THE CUPOLA OF THE CHURCH OF S. GIOVANNI BATTISTA



S. MINIATO AL TEDESCO—CELLINI'S MONUMENT IN SANT' JACOPO





